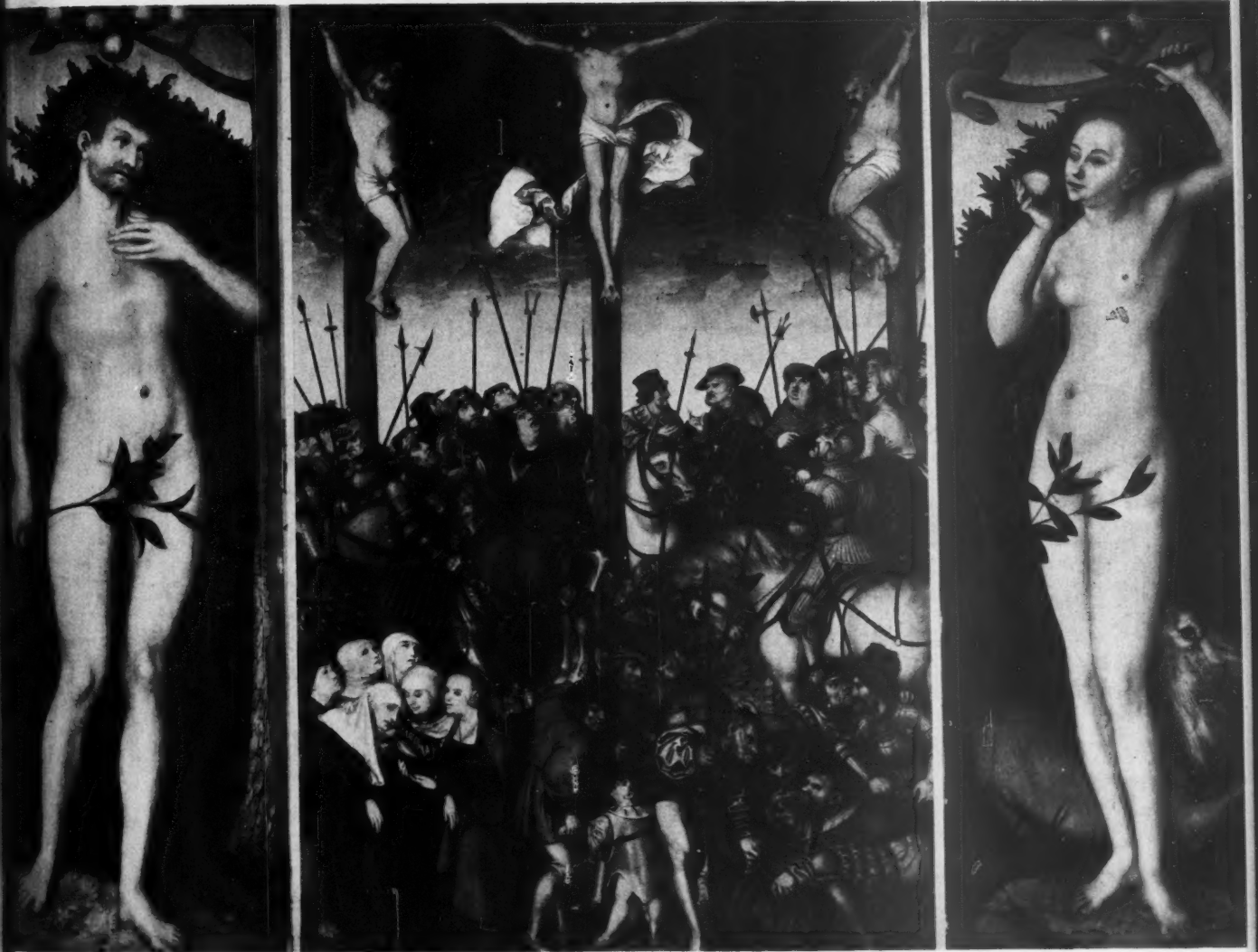


JUN 18 1947
APRIL 1, 1947

THE

Art digest



Triptych by Lucas Cranach the Elder: Adam Tempted by Eve, The Crucifixion, Eve and the Serpent. Given to Chicago Art Institute by Charles H. Worcester. See Page 14

THE NEWS MAGAZINE OF ART 35 CENTS

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THE ART DIGEST

Vol. 21, No. 13

April 1, 1947

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Pardon My Chuckle

SIR: If I did not believe that the arts are a vital force in human living I would be less interested in the DIGEST, and because of this belief I find it particularly offensive when your editorial pages carry facetious false slants at the tremendous issues of the day. Such an item I find your paragraph, "Liberal Interpretation" in the March 1 number. This silly anecdote has nothing to do with art, though you have doctored it up with such words as "plastic" and "form"—it is nothing but a dirty reactionary dig at Henry Wallace.

Likewise, I consider your editorial "Humor on the Right" (Oct. 15, 1946) red-baiting of a disgustingly sly variety. That William Gropper's reply lacked dignity and clarity is beside the point. What have the chromos (and I agree that they were chromos) in the Soviet Pavillion to do with the thesis of your editorial? Nothing—but it gave you a chance to use the false and insinuating term, Stalin-Hitler Pact. That Pact, as all intelligent people know, was entered into by Russia solely for self preservation.

You have chuckled loudly through both these editorials. I shall learn to distrust that chuckle of yours, Mr. Boswell.

—EVELYN THORNER, Imboden, Ark.

Moderation in All Things

SIR: If I understand anything about "The Art Spirit," it is that it must first of all be creative in thought and its techniques mirror that creative force. There are Academicians who do this; there are also Moderns. There is no need for either to throw mud at the other, if each recognizes every man's right to seek God or Art in his own way. If Evelyn Marie Stuart's remarks were constructive, they would be helpful. However, they mirror prejudice and a most willful blindness to others' rights. . . . To put it less personally, as you encourage through your magazine the best in all schools of art, why not also encourage the best and most constructive in art criticism? We still live in a world that can take great doses of encouragement without danger of colic. I am learning to overlook E. M. Stuart.

—MRS. HOWARD L. RUSSELL, Chicago.

Sugar Shortage

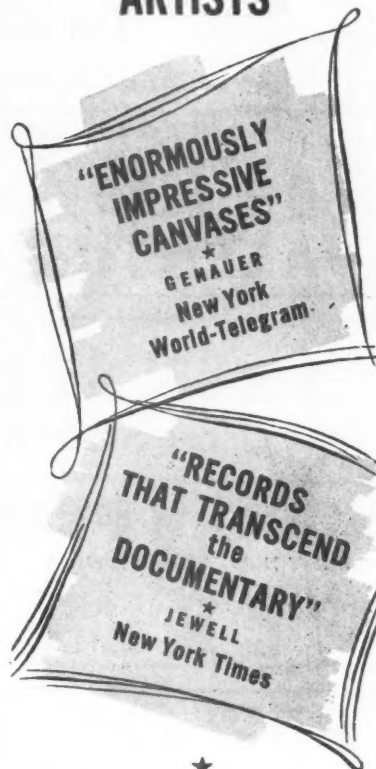
SIR: I like the DIGEST because of its clear-cut reporting and views without the "sugar coating," as is the case in many other magazines.

—ORFEO VIAN, Indianapolis.

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Regarding Boston

By Lawrence Dame

BOSTON—When the Institute of Modern Art decided to honor posthumously a Boston architect, Louis Sullivan, because he ranks as the forerunner of modern architecture, it counted upon a very moderate success. Contrarily and happily, the public has been flocking to see this unusual display of sketches, models and photographs. Attendance mounts daily as the May closing draws closer.

Sullivan, son of a fiddler and dancing master, was born here, lasted a year at M.I.T. before deciding that formal instruction was "a play of marionettes," and migrated westward to achieve a fickle period of success. All was well until he started to antagonize clients who wanted gingerbread ornaments instead of straight vertical and horizontal lines on facades. Greek temples in Omaha, Byzantine fantasies in Chicago and Hindu auditoriums in Manhattan were all the rage and enraged this virile talent during the '80's. He was a rebel, like his pupil, that same Frank Lloyd Wright who castigated Boston smugness during a lecture here some 10 years ago.

Of course, as the various well-planned exhibits show, Sullivan was a pioneer and not the ultimate key-finder to modern design. Even he compromised because the times were not ready for the functional. But he did not bow to Mammon, and he died poor and broken-hearted in 1924. His spirit lived on, and so we have clean-wrought buildings today. We have them because a near-genius who abhorred copyism and yet revered the great, truly artistic creations of the past realized that a new era was about to dawn. Architects today, of course, look upon him as a saint who might have been but refused to be wholly Victorian.

Sculptors who can afford to polish and carve without patronage are as scarce as ivory hen's tusks in New England. So shows of sculpture are rare in these parts. But this week three shows blossomed out, one by Richard Recchia in Rockport, another by ex-G.I. Robert H. Cook Jr. in Milton and the last by Richmond Barthe, New York Negro, in the Margaret Brown Gallery here.

Recchia, not yet seen, must be mentioned later. Cook, who was in a veterans' show in London, is a pupil of Cape Ann's Demetrios, holds to classical standards. Portraits are forceful in plaster and a turn to small wooden pieces, lively and faintly satirical, is happy indeed. Barthe, often shown in New York, excites most admiration for a small Hindu dancing figure and a large portrait head of James Mitchell, the "Brigadoon" sword dancer. A portrait of the dancer Kreuthberg is a smooth piece of modelling. Abstractions and straight landscapes by Panos Ghikas of Yale give gay, intriguing touches of form and color at Miss Brown's.

New England's foremost marine painter, Stanley Woodward of Rockport, comes up with his most powerful, [Please turn to page 32]

The Art Digest

PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Artists Equity

ALTHOUGH ONLY A FEW WEEKS OLD, Artists Equity has become a power in the field of contemporary American art. Taking its cue from Actors Equity and ASCAP, this new organization, which already has a membership of 150 leading painters and sculptors, is solidly founded on the economic welfare of the artist—not his aesthetic or political beliefs, the reef upon which so many artists' groups have foundered.

Says Yasuo Kuniyoshi, temporary president: "We intend to attend strictly to business, and that business is the expansion and protection of the artist's economic interests." It is to be hoped that Artists Equity will remember these words when the first do-gooder arises in meeting to advance the fortunes of some politician or espouse some social cause, no matter how worthy. Otherwise, all their ambitious plans will be wrecked amid partisan debate—and the end will be that of the WPA-bred Artists Union, which was more concerned with picketing than painting.

At first shrouded in mystery, the new organization has now lifted the curtain, even to the extent of hiring a press agent. Headquarters are at 400 Madison Avenue, New York, and aside from Kuniyoshi as president, the following well-known artists are serving as officers: Leon Kroll, honorary president; Frank Kleinholz, secretary; Joseph Hirsch, treasurer. The vice presidents indicate how wide an aesthetic scope the group encompasses, namely: John Taylor Arms, William S. Hayter, Paul Manship, Henry Schnakenberg, Eugene Speicher and William Zorach. Regional directors include Millard Sheets, Richard Lahey, Lamar Dodd, John McCrady, Karl Zerbe, Zoltan Sepeshy, Tom Benton, Carl Gaertner, Andrew Wyeth, Phil Guston, Marion Junkin and Kenneth Callahan.

Very wisely, Artists Equity decided to make itself an organization of professional artists only. By professional is meant any artist who has participated in a major exhibition (including regional), has held a one-man show at an established gallery, or is represented by a reputable dealer. Regional leaders will have authority to nominate those from their own sectors.

Details of Artists Equity's program are still fluid, but its first objective will be "to address itself constructively" to encourage and expand private and institutional patronage of American art as a safe investment. (A good proposal; see Art Book Library in this issue.) Also, the organization will work to encourage and sponsor civil, state and federal legislation designed to help the fine arts, meaning, perhaps, a Fine Arts Ministry in the U. S. Cabinet and state aid for decoration of public buildings. Also, "to set up standards of procedure which will protect the artist and the reputable dealer" from unscrupulous practices, meaning a standard contract between artist and dealer, and better-business pressure against suit-case dealers. As it is now, some dealers take a legitimate third, others fifty percent and all the traffic will bear. Prestige, they argue, is worth the difference. Rebuttal from Artists Equity: no landlord ever took a check signed "Prestige."

A clearing house for professional information will be established, and with it a welfare fund and other social security benefits. In other words, more co-operation, less internecine

throat-cutting by which more sales are lost than all the art books and articles have made.

Putting economic teeth into Equity, and avoiding a mere debating society, is the proposal "to clarify and regulate the problems of copyright, reproduction and royalties." Unfortunately for the new organization, before it could lay a firm foundation it was precipitated into a controversy with Pepsi-Cola over the rental issue, with Artists Equity requesting \$100 per year rental fee for members' work. This request, which will be extended to other firms entering the exhibition arena, should not prove too difficult a question to resolve, provided each party approaches the argument with calmness and courtesy, and recognition of the other's rights—eliminating the danger of killing the goose that lays the golden egg and any economic exploitation of the artist.

In conclusion, Artists Equity argues for the establishment of "such standards that will regularize and improve where improvement is needed the conditions under which the American artists exhibits and markets his work." This they may be able to accomplish, if they avoid political entanglements and partisan fissure along aesthetic lines. Another Artists Union will harm rather than help.

CURRY REMEMBERED:—At a time when so many artists are painting unpremeditated pictures, without rhyme or reason other than momentary self-expression, it is encouraging to see honor being paid to the memory and career of John Steuart Curry (see page 15). Although now labelled a chauvinistic pictorialist by international dabblers, Curry was a sincere and inspired artist—a potent and courageous rebellious force when American art needed his enriching and stimulating power. That fact that Curry's production was uneven only adds to the weight of the evidence. Usually, it is only the mediocre artist who never frames a mistake.

THY BROTHER'S KEEPER DEPT.:—Perhaps jealous of New York City stupidity in denying an entertainer's license to Sally Rand, Boston has again asserted its Backward Bay prerogatives. It seems that the Boston *Herald* recently reproduced a painting by Waldo Peirce entitled *Country Fair*, a famous picture (see cover jacket of Alan Gruskin's book on American art), but when it appeared in the rotogravure section the "Beer and Ale" sign had been blocked out by the printer. Pithy Peirce immediately asked the *Herald* editor: "Is beer one of those four lettered words in Boston?"

MEETING YOURSELF AGAIN:—When Max Ernst, leader with Jules Breton of the anti-Dali faction of surrealism, was interviewed by *Time*, he answered a question about changing his intellectual approach thus: "One always meets one's self again. Evolution in art does not go straight; it goes in circles." Aesthetic, 55-year-old Ernst now lives in Arizona with his surrealist fourth wife, Dorothea Tanning—"looking at the desert to get ideas for painting the sea."

PRIX DE ROME:—The time was when Yale had almost a monopoly on winners of the Rome Prize Fellowships (worth around \$3,000, depending on costs of study in Europe). Now Laurence P. Roberts, former director of the Brooklyn Museum, has taken over, and the lists are open to all U. S. citizens, including women for the first time.

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The ART DIGEST

116 East 59th Street, New York 22, N. Y.

THE ART DIGEST

Vol. 21, No. 13

The News Magazine of Art

April 1, 1947



Consuela: EUGENE SPEICHER. \$1,000 Prize



Naiad: LEON KROLL. In National Academy Annual

National Academicians, Often Hospitable, Play Host to Themselves

THE NATIONAL ACADEMY is holding the second half of its 121st annual exhibition, a show composed entirely of work by its members. The eight prizes awarded in different mediums were contributed by the Academy, the regular prizes having been bestowed on items of the first half of the showing. This current exhibition is not so large as usual, omitting completely the galleries of the third floor. Moreover, it is easier to view than the earlier showing, since the work is homogenous and does not present the difficulties of adjustment that looking at modernistic and academic work at the same time causes.

Among the landscape paintings, *Shifting Shadows* by Hobart Nichols is outstanding in its breadth of handling and in the subtlety of modulations of color that the play of light and shadow produce on the mountain side. Walter Farndon's stark version of cliffs and sea in *The Inlet*; the curious angle of incidence, ably realized in *Lowerton*, by Frank C. Kirk; the turbulence of breaking seas in changing notes of limpid green in *Tempestuous* by Jay Conaway and Ogden Pleissner's *Netturno*, the whole canvas animated by a beautiful pattern of light, are some of the notable items. Other landscapes that

merit citation are by Floyd Gabman, Ferdinand Warren, Eliot Clark, Antonio Martino, Ross Moffett, Maurice Sterne, Roy Brown, Keith Shaw Williams and Robert Nisbet.

Among the portraits and figure pieces, a top-notch canvas is Hilde Kayn's *The Prodigal Son*; imagination and ability to find convincing terms for its expression account for this work. The movement and swift splashes of color under a snowy mantle in Gifford Beal's *Columbus Avenue*, *Snowy Day*; Jerry Farnsworth's gay fantasy, *Naked in the City*; the tender portrayal of youth in Margery Ryerson's *V for Victory*; Ernest L. Ipsen's assertive masculinity in *Home From the Hunt*, and William Meyerowitz' *Horseback Riders*, a fusing of line and color in lively movement, are canvases that made impression. Karl Anderson's *Romancer* is the essence of a daydream, yet is unsentimentally presented.

Other figure paintings that stand out are: Leon Kroll's *Naiad* a seated, partly nude figure looming in the foreground of a landscape of sea and shore; *The Ironer* by Dana Pond, in which a woman with bare torso leans against her ironing board, a curious conception, but so ably executed that it is compelling; and *Ruth* by Wayman Adams, spirited in its exaggeration of slim height and piquant costume.

Portraiture includes *Nancy Hale Bowers*, by Lilian Westcott Hale, the vitality of the portrait giving the impression of the figure being unposed. Abram Poole's *My Wife* is a distinguished painting, imbued with a warmth, which much of his previous work lacked. *Consuelo* by Eugene

[Please turn to page 33]

Shifting Shadows: HOBART NICHOLS. On View at National Academy



April 1, 1947



La Meule: PAUL CÉZANNE



L'Enfant au Chapeau de Paille: CÉZANNE

Cezanne, Father of Modernism, Given Comprehensive New York Show

"MINE IS SINCERE WORK, naive, according to my ability and my vision. I am the primitive of the method I have invented." Because of his vast influence on subsequent generations, the magic of Cézanne's work is now much easier to perceive than it was when he wrote those lines, a truculent, embittered and misunderstood man. But there is still much to be learned and appreciated about the complex career of the man who was more responsible for the modern movement than any other single artist.

The loan exhibition of oils and watercolors by Cézanne, assembled at Wildenstein for the benefit of the New York Infirmary, covers all phases and facets of his work from 1863 to 1906, and is probably the largest ever held in New York. At least 20 of the 88 pictures displayed have never been seen here before, a number of these coming from the admirable Tyson collection and some having been recently imported by the Wildenstein Galleries.

Both time and the extensive coverage of this show tend to put the Master of Aix into truer, if less sharp focus. His cold, uncompromising intellectuality and preoccupation with problems of pure painting did not exclude emotion and lyric beauty to the extent that once was thought. Seeking the eternal rather than the fleeting aspects of man and nature, he frightened his contemporaries in a cozy, comfortable 19th century world into storms of protest with pictures that now look relatively tame even to the casual layman.

Most striking among the early pictures, classified as his Academic and Romantic Period according to Venturi, are the portraits of Valabrègue and *Paul Alexis Listening to Zola*—simple but powerful characterizations, executed in impasto with almost savage brush strokes. With his Impressionist period came light and the start of the broad, exceptionally variegated palette which is a joy in itself. But Impressionism was too fragile and limited for

Cézanne, and he soon left it behind to . . . "treat nature by the cylinder, the sphere, the cone, and set them in perspective"—the precept that was to make him the father of cubism.

The magnificent pictures that followed are too numerous to mention, but among them such landscapes from the Tyson collection as *La Côte du Galet à Pontoise*, sun-flecked, in brilliant greens; *Saint-Henri à l'Estaque*, a lovely composition in melting blues; splendid still lifes from the Maurice Wertheim and Samuel Lewisohn collections; portraits of Mme. Cézanne, including the 1883-87 head from the Stern collection and the familiar *Madame Cézanne*, lent by Stephen Clark. Two almost identical views of Garanne and Mont Sainte-Victoire are shown, one of each quite abstract.

A photograph of the actual spot accompanies *La Meule*, and brings up the

perennial question: was Cézanne a realist or an abstractionist? The painting would be considered abstract, yet it duplicates the photograph. *L'Enfant au Chapeau de Paille* is a wistful, delicate portrait of all childhood, *L'Homme aux Bras Croisés*, a rugged portrait of all peasants.

For all his "submission to nature," Cézanne stated simply the aim of art, modern and otherwise: "Painting is not slavishly to copy the subject: it is to find a harmony between numerous relations." Unstated—perhaps taken for granted—was the necessary emotional content of man or nature brought from the specific to the general through human creative processes. Conscious elimination of emotion by many of the talented contemporary followers of Cézanne accounts for much of the sterility in their work that baffles or infuriates so many people today.

The exhibition will continue until April 26. (Admission, 60c.)—JO GIBBS.

L'Homme aux Bras Croisés: CÉZANNE



Artist of Prague

A MEMORIAL EXHIBITION of the work of Hugo Steiner-Prag, at the Galerie St. Etienne, brings before the public the achievement of an artist little known here, although two showings of his graphic work were held a few years ago, at the Institute of Graphic Arts and the New York Public Library respectively. A native of Prague, his spirit was so closely associated with that picturesque city, that he added "Prag" to his name. His output includes paintings in tempera, watercolors, drawings and prints. An imposing list of books for which he had furnished illustrations is added to the catalogue. The paintings of Prague in cool, low notes seize the character of that old city with its aura of history and legend.

Many of the artist's late pen drawings were concerned with America, where he was living at the time of his death. (To April 5.)

—MARGARET BREUNING.

Felix Ruvalo Arrives

ALTHOUGH FELIX RUVALO, young Chicago painter in his middle 30s, has been a regular exhibitor in the big annuals for 10 years and a consistent prize-winner during the past five, his current exhibition at the Durand-Ruel Galleries marks his formal New York debut. It is at once an exciting and disappointing show.

The magnificent use of a brilliant, almost violently beautiful palette still provides the same rich range of sensuous experience. Moreover, this palette is marked not only by splendour of color choice but by a highly skilled manner of use. Ruvalo, for example, is one of the few painters able to impose background position to a most regal electric blue, by placing it behind a hard and more imperious yellow. He has also evolved an excellent technique in contrasting areas of solid color—which never become flat passages—with other patterns of muted multi-color.

It is only in the relationship of statement to form that a group display of Ruvalo's work is somewhat disappointing. In the best pictures, like *Trauma*, *Interlocked* and *Metamorphosis*, the strange assault of his color on the senses is met and justified by the subject. But in other works subject matter—identified by title and presumably of communicative nature—is vague and incoherent, as though a dream or nightmare were depicted the moment before assuming full shape. (To Apr. 19.)

—JUDITH KAYE REED.

BELOW IS REPRODUCED Degas' pastel and charcoal study, *After the Bath*, one of the 152 drawings in various media which comprise the splendid exhibition of 19th century French drawings, the richest array of its kind ever presented on the West Coast and now on view at the California Palace of the Legion of Honor (until Apr. 6).

Borrowed from 63 public and private collections, including six works flown from the Louvre, the show comprehensively reviews the drawing achieve-

ments of one of the most brilliant periods in art history. The exhibition, which is strikingly displayed, was gathered largely from the excellent collections in this country. Beginning with 18 drawings by Ingres, it represents 23 leading French artists of the past century, including Delacroix, Gericault, Daumier, Millet, Redon and nearly all of the famous Impressionists and Post-Impressionists. A handsome and well-illustrated catalogue, with foreword by John Rewald, accompanies the show.



Interior With Figures: JOSEPH DE MARTINI

De Martini Blends Romance With Substance

FOR THE PAST HUNDRED YEARS, a strong stream of romanticism has been one of the constant factors in American art, whether it was homely genre, sentimental idealism, regional realism, social protest or, at the moment, abstraction, that occupied the spotlight at the moment. One of the more satisfying and dependable followers of this tradi-

tion is Joseph De Martini, the spirit and substance of whose rocks, seas and moonlight stem from Ryder by way of Cézanne. Although De Martini's work is sufficiently individual as to be always readily identifiable, it is far from static, and, as usual, a number of changes are noted in his current biennial show, at the Macbeth Gallery. His new paintings are a bit more abstracted, softer, more subtle, flatter in pattern, but so arranged in color as to create a feeling of panoramic space and depth in at least one canvas. Far removed as they are in time, technique and spirit, the large *Rock Forms and Sky* has the expansiveness of a Church landscape. De Martini is now applying color in thinner washes than heretofore, but deep, mysterious blues, bluegreens and greens with warm accents continue to predominate in his palette.

Among the many pleasures to be found in this show are the rugged *Pine, Rocks and Spray*, with its dramatic splash of white; a lighthouse looming out of the mist on a *Foggy Night*, its shafts of light cutting a night sky into geometric patterns, and a very small, jewel-like *Inlet*. De Martini usually includes one interior scene in his exhibitions, and the latest one, *Interior with Figures*, seems his best to date. *Nightfall*, a strong work with arresting contrasts, carries just a hint of the primitive and may point the way to his next direction.—JO GIBBS.

Director Schenck Resigns

The resignation of Edgar C. Schenck, director of the Honolulu Academy of Arts for more than twelve years, has been accepted with regret by the Board of Trustees, and will become effective on August 1. Mr. Schenck will then return to the Mainland with his family. Here he hopes to find a similar position "to broaden his own experience."

Mr. Schenck's successor has not been appointed as yet.



April 1, 1947



Days End, 1946: MENKES. 1st Clark Prize



Two Houses: WALTER STUEMPFIG. Second Clark Prize

Corcoran Biennial Opens in Washington—Menkes Places First

WASHINGTON: Despite the many superior canvases included in this year's Corcoran Biennial, by both familiar artists and comparative unknowns, one feels that the exhibition does not afford as penetrating a cross-section of American art as it revealed two years ago. The over-all impression given by this year's exhibition is of a seeming sameness. The "established" artists, in many instances, being either represented by repetition of earlier triumphs or by slight examples, little more than autographs. The ironic effect thus given the exhibition is a feeling of too great excellence in the case of the better pictures present. In short, they become by contrast almost masterpieces.

In all fairness to the Corcoran Gallery, and the participating jury, an exhibition can be only as successful as the entries submitted. It would seem to this observer that the artists have not,

in many cases, put their best feats forward.

To turn from the debit side of the ledger, the first Clark Prize of \$2,000 and the Corcoran Gold Medal were awarded to *Days End, 1946* by Sigmund Menkes. Well organized form plays a powerful role in this considered impression that combines love of pigment with an enviable knowledge of mass.

The second Clark Prize of \$1,500 and the Corcoran Silver Medal, went to Walter Stuempfig's sensitive *Two Houses*, notable for its consistency of mood and maturity.

Jack Levine merited the third Clark Prize, \$1,000, and the Corcoran Bronze Medal, for *Apteka*. The jury made no mistake here in so singling out Levine's architectural fantasy. The artist has shown his mastery of composition in his ordered rubble; his taste colorwise in his considered pitting of acid green ar-

chitectures against the pink sidewalks.

The Conversation by Hobson Pittman gained the fourth Clark Prize and the Corcoran Honorable Mention. Previously seen, it is a top example and demonstrates the introspective artist's sensitivity and understanding of his metier.

Second Honorable Mention went to *Busy Street* by Maxwell Gordon, which well expresses an artist's reaction to his urban environment. Third Honorable Mention was voted to *The Evening Meal* by Sol Wilson, a departure for the artist, somehow recalling Marsden Hartley. Stephen Csoka's *The Green Light* received the Fourth Honorable Mention. It is best described as a vigorous impression of a familiar scene.

Theodoros Stamos demonstrates his feeling for paint quality and his ability to solve a pictorial problem within the confines of close values, in a canvas titled *Sacrifice*. The Pitt, 1946 is a top essay from the brush of George Grosz, as is O. Louis Guglielmi's incisive *Solitudes, 1946*. Sensitivity marks Eric Isenburger's *The Round Table*, while magic realism best expresses Priscilla Robert's *Self Portrait*. The semi-abstract color harmonies particularly noted are David Fredenthal's *Open City* and Martin Friedman's *Road To The Open Sea*.

A controlled and sombre palette sets apart Joseph Gerard's moody and powerful *High Tide*; planes, well thought out, Carl Gaertner's *The Fisherman*. The steely quality of winter is felt in *Skyward* by Lamar Dodd. *Expectancy* by Carl Hall is a rhythmic and sensitive essay, one of the outstanding landscapes in the show. *Day Old Colt* is an appealing, well-composed essay by Vaughn Flannery. Powerful design motivates *The Wine Glass* by Gallatin. Fletcher Martin's *Urchins Game*, a surprise entry, explores new vistas for the artist.

Not to be overlooked are a penetrating portrait by Julian Levi; a dramatic

[Continued on page 25]



Apteka: JACK LEVINE. Awarded Third Clark Prize at Corcoran

Musical Chairs

LAST AUTUMN everyone was completely bewildered by the shifting titles, etc., involved in the reorganization of the Museum of Modern Art. A new shift, just announced by Nelson Rockefeller, president, scarcely clarifies matters: Alfred H. Barr, Jr., Director of the Museum from its founding in 1929 until 1943, and since then Director of Research in Painting and Sculpture, has been appointed Director of the Museum Collections. Dorothy Miller, Acting Director of the Department of Painting and Sculpture since October 1, has been made Curator of the Museum Collections, but will continue to act in her former capacity until the appointment of a new Director of Painting and Sculpture.

Monroe Wheeler, Director of Exhibitions and Publications has flown to Europe "with a view to making arrangements for future exhibitions and publications." James Johnson Sweeney, former Director of the Department of Painting and Sculpture is in charge of the two Stieglitz exhibitions planned for this summer.

The Museum still has no Director. You figure it out.

Next week *East Lynn*.

"Temptation" Goes to Brussels

The successful tour of "The Temptation of St. Anthony" paintings, which made their debut in New York last September (see Sept. 15 Digest), will be interrupted temporarily for exhibition in Brussels, Belgium, during the World Film and Fine Arts Festival which will be held in June. It will be remembered that Paul Delvaux, Belgium's most famous modernist, is one of the eleven painters represented.

In all probability the show will also go to London and Paris before fulfilling scheduled engagements at the Akron Art Institute and the William Rockhill Nelson Gallery.

Stamos Bought by Modern

Sounds in the Rock by Theodore Stamos, shown in the artist's recent one man show at the Betty Parsons Gallery, has been acquired for the permanent collection of the Museum of Modern Art.

The Conversation: HOBSON PITTMAN. Awarded 4th Clark Prize at Corcoran



April 1, 1947



The Witching Hour: ROBERT L. NEWMAN

Contemporaries at Turn of the Century

A LARGE EXHIBITION of American paintings, at the John Levy Galleries, is a fascinating re-creation of an era of our native art, not because it represents any one school or procedure, but because the men included were all at some period contemporaries. The earliest items date from the middle of the 19th century; the list continues down through the 20th, and in the case of two of the artists to the present moment. The first impression of this unusual exhibition is of the striking variety of the work. Whether romantic landscapes, *genre* pieces, or paintings that reveal French influence even down to the impact of impressionism, there is obvious individuality in all the work, a personal idiom of artistic language.

Robert L. Newman's *The Witching Hour*, an enchantment of color that seems to glow with an incandescent light, is imbued with romance and fantasy. In an early canvas by William Glackens, *The Ballet Dancer*, subtle notes of brown, beige and gold in the costume and the finely-realized relaxation of the figure lend distinction to the painting. Albert Ryder's *Autumn Idyll* is a poetic conception rendered in great simplicity of statement.

Whistler's *Nocturne—The Solent*, in

its shimmering blues; Eastman Johnson's almost impressionistic *Cranberry Pickers*; Childe Hassam's large Salon canvas, *Chez la Fleuriste*, sparkling with light and color, are other noteworthy items. *West Side Docks* by George Luks is pleasing to meet again, in its careful handling with a small brush instead of his more familiar slashing bravura. *Emma at the Piano* by George Bellows is a vital presentment.

An interesting phase of the exhibition is the number of canvases by well known artists executed in an unfamiliar style. Wyant's large painting, *The Hayfield* reveals his early affinity with the Hudson River magnificence of landscape. Twachtman, whose gifts in expression of luminous effects of atmosphere or an evanescent mood of nature are familiar, here presents *The Oyster Boat*, with sound forms sharply defined.

William M. Chase's *Children Playing Croquet*, an interior (think of that carpet!) possesses the luminosity and the decorative filling of space that distinguished his later work. A brilliant watercolor is by the accomplished Robert Blum and an engaging small canvas, *Woman With Parasol*, by Charles X. Harris, an artist unknown to me, displays both charm of color and surety of touch.

The exhibition runs through April.

—MARGARET BREUNING.

The Modern to Honor Stieglitz

The two major summer exhibitions at the Museum of Modern Art, or, if you like, a twin-exhibition occupying two floors, will commemorate the name of Alfred Stieglitz. One will be devoted to showing as much of the extensive Stieglitz collection of modern paintings, sculptures, drawings and prints as can be accommodated, the other to a retrospective exhibition on the work of "the father of modern photography." James Johnson Sweeney, who planned the shows before resigning from the Museum staff, will write the catalogue and supervise both installations at the request of Georgia O'Keeffe, widow of Mr. Stieglitz.



Woman With Necklace: MODIGLIANI
Included in C. H. Worcester Gift

Worcester's Generosity

By C. J. Bulliet

CHICAGO:—Charles Henry Worcester, lumberman, who has just given a million dollars worth of paintings and a few pieces of sculpture to the Art Institute of Chicago, is unique even among the Chicago millionaires whose "personal touch" makes the museum on the lake front one of the most exciting in the world.

When the Art Institute was new, built during the World's Columbian Exposition year of 1893, Chicago's energetic rich not only shared enthusiastically with the world the paintings they had accumulated for their palaces, but they went personally over to the museum, threw off their coats, picked up hammer and nails and helped hang them.

Their enthusiasm was a bit trying to curators and directors, trying to bring some sort of order out of the chaos of treasures and goodwill. But it had its merits, and the "personal touch," still persisting, has preserved the Art Institute of Chicago from the mustiness that pervades nearly all of the great art mausoleums of the world.

Mr. Worcester, a Civil War infant, is of a newer generation than the rugged pioneers. But he has kept their faith and has added a touch of service of his own. The earlier donors, like the Potter Palmers, the Hutchinsons and the Ryersons, millionaires of the post-Civil War period, had collected for their homes, buying pretty much what they pleased in the trends of the times. Their gifts to the museum were essentially an afterthought. By the time Mr. Worcester began to collect extensively and importantly, the museum was brilliant but lop-sided, particularly in the direction of French art—Barbizons, the Salon of Bouguereau and the French Impressionists.

Mr. Worcester undertook to remedy, to some extent, the defect—if anything so marvelous as the Art Institute's col-

lection of Manet, Monet, Renoir, Degas and their fellows can be called a defect. Germany had just lost the first World War, and the German nobles were in bad financial straits. They began breaking up their estates, and dispersing their age-old art collections. The rich Mr. Worcester took note. A painter himself on off hours and a trustee of the Institute (he is now honorary president), he and his good personal friend, the late Dr. Robert Harshe, director of the museum, went to Germany to see what they could find. They had often talked over the needs of the Institute in the way of variety.

They found in Germany a wealth of what they wanted, not only German pictures, but rare Dutch and early Italian works. On this and subsequent trips, Mr. and Mrs. Worcester, sometimes accompanied by Mr. Harshe, bought a large per cent of the paintings the Worcesters are now giving to the museum. As these paintings and an occasional piece of sculpture were brought back, many of them were hung at once in the Institute, where they have been ever since on long-time loan. Many more were installed in the Worcester home, and are yet to be revealed to the public.

Already Chicago has absorbed and visitors from all over the world have seen and admired such masterpieces as the *Two Orientals* by Gentile Bellini, the magnificent *Crucifixion* by Cranach, and Caravaggio's huge and vigorously dramatic *Chastisement of Love*, a "profane nude" taking a scourging.

Less spectacular, but of more significance in the bringing to the Institute of pictures of rare merit to fill holes in the collection are choice pieces like *The Funeral of Saint Florian* by an Austrian primitive, *Christ Bearing the Cross* by Hans Maler zu Schwaz and the small, sizzling Franz Hals, *The Rommelpot Player*.

Conservative in the main and leaning toward the old masters, Mr. Worcester has bought rather freely of the French of the turn of the century, Renoir, Vuillard and Bonnard, and he has been even so daring as to acquire a superb Modigliani, *Woman with Necklace*, and a Matisse that is still hanging in his home, *The Green Sash*.

As a modest 70th of the 70 paintings, sculptures and drawings included in the Worcester gift is a painting by Mr. Worcester himself, *Lady at Window*, indicating his admiration for Bonnard. Mr. Worcester, in this picture and occasionally in others that have been shown his friends, suggests what he might have become had he chosen the other road when he stood at the crossroads in his native Detroit on finishing high school.

He had been studying art and was enthusiastic to make it a career. His father, wise and patient, didn't cross him, but advised him to visit studios and homes of professional artists around town and see whether they were living as comfortably as the Worcesters liked to live. As a result of the survey, Charles took a job in a drug store. He would make a fortune first and then be an artist.

Of an inventive turn, he contemplated the waste sawdust from Michigan lumber mills and hit upon an idea. How about mixing the sawdust with glue

and pressing the composition into a new plank. The idea worked, and the new composition board proved strong and serviceable enough to make into a platform upon which to accumulate the Worcester millions. As a by-product of the idea, and illustrating the inventor's ever-present pre-occupation with art, one of the numerous purposes he has found for his synthetic board is as a substitute for canvas to paint upon.

Mr. Worcester, as his money accumulated from lumber and allied sources, continued to paint as a hobby, almost as industriously as many a professional painter. He sought and heeded instruction. About twenty-five years ago, at the time he was beginning to collect importantly, he joined the Palette & Chisel Club of Chicago, an organization of painters and sculptors, professionals as well as earnest amateurs. He has been a mainstay and an enthusiastic worker in the club ever since.

The Palette & Chisel Club points with pride to two amateur stars of first magnitude—Mr. Worcester and the late Edward B. Butler, mail order magnate. Mr. Butler gave to the Art Institute of Chicago the finest collection in the world of paintings by his friend George Inness. The museum, now possessor of an original Worcester, owns a Butler, too—*Clearing Up*; *Long Island Sound*.

* * *

Complete List of Worcester Gifts

Wayman Adams, *Portrait of C. H. Worcester*.
Austrian School (c. 1494), *The Crucifixion*.
Gentile Bellini, *Two Orientals*.
George Bellows, *Nude* (Crayon Drawing).
Ralph Blakelock, *The Vision of Life*.
Di Bonomo, *Madonna*.
Bonnard, *Vestibule*.
Caravaggio, *The Chastisement of Love*.
Mary Cassatt, *Mother and Little Girl* (Pastel);
On the Water; *Young Woman Sewing*.
Lucas Cranach, *The Crucifixion* (see cover).
Crespi, *Woman Looking for Fleas*.
Daumier, *Dupin* (Bronze).
Degas, *Dancers in the Foyer*.
Derain, *Ballet Dancer*; *Landscape in Provence*.
Despiau, *Girl* (Terra Cotta).
Van Dyck, *Head of a Girl*.
Hans Eworth, *Portrait of a Lady*.
Flemish (15th Century), *Madonna and Child* (Wood).
French School (c. 1860-70), *The Carousel* (2 Scenes from Faust).
Gauguin, *Breton Landscape*.
Hardie Gramatky, *Blue*.
Matthias Grunewald, *Portrait of a Young Painter*.
Frans Hals, *The Rommelpot Player*.
Master of the Hilpoltstein Altar, *Christ Carrying the Cross*.
Inness, *Coast of Cornwall*.
Georg Kolbe, *Adagio* (Bronze).
Master of the Krainburg Altar, *The Funeral of St. Florian*.
Louis Kronberg, *Watching the Dancers*.
Le Lorrain, *Study of Two Ships*.
Pietro Longhi, *Little Girl With Dog*.
Ferdinand Lugner, *Sarah Bernhardt*.
Aristide Maillol, *Seated Woman* (Bronze).
Hans Maler zu Schwaz, *Christ Bearing the Cross*; *Portrait of a Man*; *Portrait of a Young Man*.
Marescalco, *Madonna and Child*.
Henri Matisse, *The Green Sash*.
Modigliani, *Seated Woman* (Pencil Sketch); *Woman With Necklace*.
Carl Milles, *Angel* (Bronze).
Monet, *Boats in Winter Quarters*.
Monticelli, *The Fairies*; *The Princesses*.
Robert L. Newman, *Mother and Child*.
North German School, *Christ on the Cross* (Limestone).
Master of Nuremberg, *Painting of Four Saints*.
Henry Raeburn, *Portrait of Lady Helen Boyle*.
Renoir, *The Landress*; *Woman Sewing in a Garden*; *Woman-Nude* (Etching).
Giovanni Romagnoli, *Summer* (Nude); *Woman Eating Fruit*.
Rouault, *The Poor Church*.
Rubens, *Marriage of Peleus and Thetis*.
Martin Schaffner, *Saxon Courtier*.
Richard Scheibe, *Christ Entering Jerusalem* (Bronze).
Schlavone, *Flight Into Egypt*.
Sisley, *A Turn in the Road*.
Sorolla y Bastida, *Sketch for The Sad Inheritance*.
Chaim Soutine, *Landscape*.
Tintoretto, *Antonio Zantani*.
Master Paolo Veneziano, *St. John the Baptist and St. Catherine of Alexandria*.
Paolo Veronese, *St. Jerome in the Wilderness*.
Edouard Vuillard, *Interior*; *Woman Sitting on Sofa*.
Charles Worcester, *Lady at Window*.

Textiles at the Modern

By Ralph M. Pearson

THE RESULTS of the nation-wide textile design competition sponsored by the Museum of Modern Art are now on view at that Museum, both in the designs and in the printed fabrics manufactured therefrom. Simultaneously 19 department stores throughout the country are showing the fabrics in room settings for the home. The exhibition serves as an excellent clinical demonstration of what is wrong with American decorative design.

First prize went to a design with an inch motif like an inverted wisdom tooth repeated in close packed rows as an all-over pattern. Second honors went to a conventional soft-color leaf motif with a solid black leaf spray overlapping it (in harsh discord both of color and plane)—the whole repeated in a more open pattern. Third went to a conventionalized eagle motif repeated in three way rows of mechanical rigidity. Fourth prize went to a freely drawn linear sagging spring-like motif, the repeats tight packed and touching each other.

All four designs look unbelievably banal in photographs. The first three are good examples of the stereotypes which flood the commercial market and academic art schools, with no spark of creative flair. The fourth prize, because freely drawn does have a certain charm in the fabric when hanging in folds. Among the 15 Honorable Mentions several have a little more originality; one, of roots, though still conventional, has a feeling of distinction. Others need no scale to measure their divergence from average.

The jury and the Museum, in view of this unfertile situation, would have done the cause of modern, creative design a service if they had declared a mistrial and called off the contest. The shock value of that act might have forced a reappraisal of standards. By rewarding mediocrity they have entrenched mediocre design.

Second Print Competition

The second annual Print Club Competition, sponsored by Associated American Artists, has been announced by Reeves Lewenthal, president of the organization. Thirteen cash awards totalling \$5,000 will be distributed to outstanding etchings, lithographs and wood engravings by contemporary American artists.

The three \$1,000 awards for the three best prints will be given by the Rembrandt, Hogarth and Daumier Clubs, and the ten \$200 awards by Associated American Artists. All work must be at the Galleries, 711 Fifth Avenue, by May 24, where an exhibition will be held from June 16 to July 15. This year the jury will be comprised of top AAA personnel: Reeves Lewenthal, Estelle Mandel, Pegeen Sullivan and Robert L. Parsons.

Dorey Collection to Texas

The Major General Halstead Dorey collection of Philippine material, assembled by the General when he was aid to Leonard Wood during the insurrection, has been given to the Witte Memorial Museum in San Antonio by Mrs. Dorey.



Baptism in Kansas: JOHN STEUART CURRY

Honor Paid Career of John Steuart Curry

THERE IS TEMPTATION to acclaim John Steuart Curry as already one of America's Masters, although he died only last year. Certainly the best of his canvases in the retrospective exhibition now current at Associated American Artists suggest such an evaluation. But, covering a period of twenty years' work, this collection includes, quite correctly, a number of decidedly inferior paintings, which gives one pause. Curry could go from one extreme to the other: *The Tornado* (1929) reveals one of the most ingeniously intricate and emotionally moving compositions America has yet produced, and, together with *The Line Storm* (1934) and *Wisconsin Landscape* (1940), is decidedly major painting; the portrait *Flora* (1937), on the other hand, is just plain

bad, and *Reiffenach Sisters* (1932) can at best be classed as slight illustration.

When Curry died last year at the age of 49, there passed away one of America's most beloved teachers and an artist who did a tremendous service for art in this country by painting pictures which were popular and, at the same time, good paintings. Happily, he confounded the widespread notion that creative artists must be eccentric.

Because of his identification with the regional "American Scene" artists of the '30s he was frequently and too hastily dismissed as a chauvinist; it is now becoming apparent that, while his art was always rooted in his environment, it was also founded on a universal tradition that transcends time and location. Even the paintings of almost twenty years ago do not seem dated.

Just back from studying in Paris in 1927, Curry painted a *Portrait of Mother*, the earliest of the canvases in this exhibition. While revealing observation and penetration, it is quite dull and dry. Next, chronologically, is the famous *Baptism in Kansas* (1928), which first brought the artist renown. In many respects it is typical Curry, but lacks the feeling for color and paint-quality which signalized his later work. The next year the artist consolidated his position by executing another major work, *The Tornado*, still one of his best.

A year with Ringling Brothers produced such works as the rich and dramatic *High Diver*. *Hogs Killing Rattlesnake* (1930) shows the artist in full stride, particularly in dramatic composition and in resounding color. This style continues, with variations, through the years, until 1946 finds Curry at the height of his powers in *Valley of the Wisconsin* and *Self-portrait*, both as colorful and robust as ever, looser, more spontaneous in brushwork. This exhibition continues through April 12.

—ALONZO LANSFORD.

High Diver: JOHN STEUART CURRY





Picnickers: ZOLTAN SEPESHY (1932)

Midtown Group Marks 15th Anniversary

BACK IN THE GLOOMY depression year of 1932 Alan D. Gruskin had the courage to open a gallery devoted to contemporary American painting and sculpture. This month his Midtown Gallery, which numbers among its group some of the best-known American artists, is celebrating its 15th anniversary with a provocative show designed to show the path of progress for each artist.

It is a large, fascinating exhibition which pits one 1932 work against a recent one by each member. Selected by the artists themselves, many of the early paintings will startle visitors—through the extreme contrast or equally startling similarity offered in each case. The best game of "Who Done It?" could be played before a very banal 1932 painting of a wharf which has absolutely nothing in common with

the rich, romantic beauty of a 1947 *Winter Night*, except the signature of William Thon. On the other hand Anatol Shulkin's early *Child With Doll* is a far more harmonious and sensitive work than his bolder, humorous *Form, Color Implications*.

Painters whose work has been consistently fine include Isabel Bishop, represented by a 1932 *Girl Combing Hair*, loaned by the Whitney Museum, and a figure painted with veiled and woven pigment in her newer manner; Zoltan Sepeshy (see reproductions); and Doris Rosenthal, whose early *Under the Bridge* does not possess as much sureness and painting strength as *Animal Market* but is nevertheless a striking achievement. It would be hard to tell which came first of Waldo Peirce's two entries—the one picturing his much-painted twins at kindergarten

Marine Still Life: ZOLTAN SEPESHY (1947)



age and another showing his new baby.

Among those artists who reveal a more conventional progress to present a kind of before and after view, with increased confidence and knowledge acting as the needed vitamins, are Isaac Soyer, Maurice Freedman, Dong Kingman, Miron Sokole and Henry Billing. Still good to see again after all these years are Gladys Rockmore Davis' *Young Girl* and Fred Nagler's *Pieta*. Among the sculptures new works by Maldarelli and Lillian Saarinén are outstanding.—JUDITH KAYE REED.

White on White

THERE IS AN EXHIBITION at The Pinacotheca, through April 12, that includes enough provocative material, enough thought in planning, for an entire book or a college course on the esthetics of pure abstraction. It is composed of a careful selection of the works of 18 artists who have pioneered this rarified field, and is accompanied by a printed explanatory introduction by Charmion Wiegand which is exceptional for its conciseness and clarity. The exhibition is entitled "The White Plane," which refers to the two dimensions of the pristine surface constituting the theater of operations to which pure-abstract artists choose to restrict themselves.

This particular exhibition is concerned with "pure" abstraction, as opposed to non-objective painting and to abstract surrealism. (Both the latter two idioms frequently involve a third dimension, an illusion of depth, and sometimes texture, which are anathema to the pure-abstractionists). However, there are included several not-so-pure abstractionists, such as Arp, Kandinsky, Klee, Leger and Moholy-Nagy, in order to show the evolution of the movement.

In its upper strata, Pure Abstract Art is primarily preoccupied with pure predetermined space relationships. In the search for this purity considerable impatience is shown with extraneous factors, such as curves, any gradation of tone, or modelling, any colors other than the primaries (Indeed, Malevich renounced all color in one painting composed of a white square painted on a white canvas!), to say nothing of that third dimension.

This esthetic monasticism is comparable to the Medieval concern with how many angels could dance on the head of a pin, but the paradox of it is that these artists have contributed more, in their discoveries, to such down-to-earth fields as industrial design, architecture and advertising layout, than any other school of fine art.

—ALONZO LANSFORD.

Pennsylvania Fellowship Winners

With one exception, the prize winners in the Fellowship Exhibition at the Pennsylvania Academy this year are Philadelphians. The Harrison S. Morris prize of \$100 for the best watercolor was divided between Marian Freeman Holland and Ben Isenstat (the outlander, from New Jersey). Tony Greenwood won the May Audubon Post prize of \$50, and Angelo Frudakis an honorable mention for their sculptures; Margaret Gest the \$50 Fellowship Gold Medal Award, and Walter Reinzel the honorable mention for oils.

Sawyer Goes to Yale

AT THE END of the current academic year, a famous dean, Everett V. Meeks (Yale, 1901), will retire after 31 years service to his alma mater. He will be succeeded by Charles Sawyer (Yale, 1929) as Director of the University's Division of Arts and Dean of the Yale School of Fine Arts.

"The University Division of the Arts," President Seymour writes, "is organized to include under unified direction the Art Gallery, the Department of the History of Art, the Departments of Architecture, of Painting and Sculpture, and of Drama. It will thus unify under a comprehensive policy all activities and instruction in the arts."

Following graduation from Yale, and post graduate work in art both at Yale and at Harvard, Mr. Sawyer returned to his native Andover, Massachusetts, as Curator of the Addison Gallery of American Art, and instructor in art and chairman of the department of art at Phillips Academy. Ten years later, he left Andover to succeed Francis Henry Taylor as head of the Worcester Art Museum when Mr. Taylor was called to direct the Metropolitan.

Two years military service included work with the O.S.S., after which he served for a time as Assistant Secretary of the Commission for the Protection and Salvage of Artistic Monuments in War Areas, then returned to Worcester.

Mr. Sawyer's successor at the Worcester Museum has not yet been appointed, and he will continue active there until mid-summer.

"G. H. Durrie, having taken the room No. 13 Phoenix Building, would be pleased to wait upon those who may be desirous of obtaining a faithful and correct likeness. Portraits taken after death, if application is made in due season." This advertisement, which was run during May and June of 1843 in the New Haven Palladium, did not account for any of the early portraits included in the current survey of Durrie's work at the Wadsworth Atheneum, but it did produce some publicity and commissions which kept the artist's family going until his popular winter scenes "caught on." Museums, institutions and private collectors have contributed oils and lithographs to Hartford's exhibition honoring the "Connecticut Painter of American Life." New England Winter Scene, reproduced below, the original of one of the best known Currier & Ives prints, is also one of the sixteen paintings lent to this interesting display by Mr. and Mrs. P. H. B. Frelinghuysen.



April 1, 1947



Sun Worship: JOHN WHORF

John Whorf Opens Annual Solo Exhibition

COINCIDENTAL with the first robin of spring comes John Whorf's annual exhibition of new watercolors at Milch Galleries. It is difficult to say anything new about either phenomena, as they happen in about the same way every year.

Long occupying a top-flight place on anybody's list of leading watercolorists, Whorf now shows 24 pictures which, as usual, show faultless technique in objectively reporting snowy landscapes, sea-sides and ships, city streets. The

new note, this year, is occasioned by the artist's going back to sketches he made in Paris many years ago and coming up with a few finished watercolors of Montmartre and along the Seine that, for verisimilitude and atmosphere, look like they were done on the spot. *Winter Dusk, Montmartre* is particularly noteworthy, for it suggests an earlier Whorf, with its simplicity and emotional approach. Through April 19.—ALONZO LANSFORD.

Talents from Italy

COMPLIMENTING the numerous French exhibitions about town are two rewarding showings by vigorous Italians, Corrado Cagli and Mirko, at the Knoedler Galleries through Apr. 19.

A founder of the Scuola di Roma, Cagli came to America in 1939 and later served in Europe with the U.S. Army for five years. He was first introduced here last year when the Hugo Gallery showed his unforgettable war drawings. Now Knoedler presents a larger view of his distinguished gifts.

Stealing the show are 30 drawings which provide a rare treat for lovers of fine work in that medium. Modern in idiom but rooted in baroque style, they are at once classic and contemporary. Figure compositions—of furious motion and frenzied emotion—they resemble more the work of a sculptor than a painter, in their emphasis on flowing forms which move in and out, creating space forms between outlined shapes as modern sculptors do hollows. But it is the presence of the unmistakable line of the true draughtsman and the certainty that black and white drawing can be the whole and not just a partial step in creation that stamps these works with enduring beauty and significance.

The small selection of sculptures by Mirko marks the 37-year-old artist's first American showing (opening Apr. 7). His fanciful shepherds and chimaeras combine charm of past centuries with modern spirit; his technique is vigorous and free. In addition to these lively bronzes a group of busts are outstanding.—JUDITH KAYE REED.



Les Ruins Mages: ENRICO DONATI (1947)

Three Who Paint Fantasy With Artistry

THE EXHIBITION entitled "3 Painters—Donati, de Diego and Stark" at Pasadoit Gallery, through April 5, is not to be missed. Showing together the work of these three artists is a good idea; a natural and abiding sense of fantasy is common to all. Other common denominators are humor, excitement, texture and rich color.

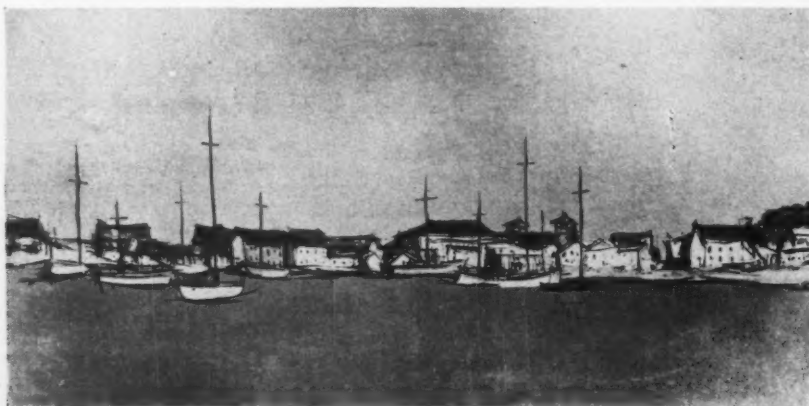
What with Donati's surrealism being shown at two other locations on 57th Street at the moment, including a full-size one-man show which was reviewed in the last issue of the *DIGEST*, it is only necessary to say that his three canvases at Pasadoit are good,

typical examples—rich and luminous.

Julio de Diego's five pictures are in tempera, but give the impression of being gouache over watercolor wash. This, his latest work, shows more looseness of line than formerly, a tricky underpainting that utilizes accidentals, but continues his interest in rich color.

Margaret Stark, a comparative newcomer to the New York marts, is extremely rewarding in this representation. Her five oils reveal a balanced combination of tonal and color contrasts, very sensitive and intelligent distortion, interesting textures and a pervading sense of humor.—A. L.

The Harbor by Ralston Thompson reproduced below is newsworthy for three reasons: it won the first oil prize of \$250 in the 5th Annual Ohio Valley Oil and Watercolor Show, held last month at the Edwin Watts Chubb Library of Ohio University; it typified the calligraphic technique which was one of the dominant notes in the exhibition; and it was bought for the permanent collection of the University. Quita Brodhead won the second oil prize with *Woman Having Tea*, and honorable mentions went to Garo Antreasian, Virginia Kildow, Wilda Zilm and Joseph Plevcan. In the watercolor section, larger than the oil section for the first time by virtue of merit, the first award of \$75 went to Amy Kimpton for *Road to the Beach*; second prize to Lumen Winter for *Hill Town in Snow*, and honorable mentions to Richard Golden and Peggy Rogginger. A jury composed of Joe Jones, Lee Malone and John Rood selected the 48 oils and 50 watercolors shown from more than 300 entries. Jones awarded the prizes. The University also bought the prize winning works of Messrs. Kimpton, Winter and Miss Rogginger.



Decorative Art of Charles Prendergast

PAINTINGS BY CHARLES PRENDERGAST, brother of Maurice, at the Kraushaar Galleries, form a lively ensemble, with color and movement in intricate, yet well-resolved designs, lending animation to all the work. These works are painted on gesso, which gives decided substance to forms, but not hardness. One long panel is entitled *Decoration*, but they are all decorative.

Holiday with its verticals of distant sails and row of golden-foliaged trees cutting the horizontals of beach and sea, or the charming fantasy of *Fairy Tale*, are especially characteristic of the artist's personal design and richness of invention. The suggestion of Oriental influence, felt in much of the work, is emphasized in *Polo Players*, that reminds one of a Persian painting in its flowing up of design to the top of the picture, the angular legs of the horses, their staccato movement and the line of spectators all part of this upward reaching pattern. *Bathers Under the Trees*, with its flagree of foliage, is unlike the other panels, yet possesses the same delicacy of fluent arabesque.

Other paintings that should be cited are *The Fountain*, *Racetrack* and *Orange Grove*. (Until April 19.)

—MARGARET BREUNING.

Quo Vadis?

MYRON LECHAY's one-man show at Valentine Gallery is a retrospective exhibition of 26 oils, covering the years 1921 through 1946. Indicating many directions and influences, they leave one at a loss for a point of departure in evaluating them.

Briefly, the pattern is thus: Lechay was painting dark, solid, romantic canvases like *Docks*, *125th Street*, *New York* in 1921, beliving the fact that he was a self-taught artist. Then, for a couple of years, he switched to a thinner technique, utilizing a looser, economical oil wash. During 1923-24 there appear four paintings emphasizing the decorative qualities of "primitive" patterns in delineating landscape, contrasting with *Wharfs*, *Gloucester* (1923) which shows great interest in carefully laid out, geometric areas in flat color—a nod to the abstractionists.

The year 1927 starts off with a solidly designed *Live Oak on Plantation*, with good color and tonal values, but is further represented with a canvas suggesting Dufy and another in the manner of Utrillo. During the same year were painted two pictures with no appreciable influence—*Court-yard*, *New Orleans* and *Poinsettias*, the latter particularly reflecting a feeling of hot sunlight and an appropriate spirit of sultry quiet.

And so it goes till 1940, when the most recent approach emerges—delicate, thin washes applied in tiny patches and cross-hatch, suggesting a sort of Seurat without under-painting. In fact, there is much more white canvas showing than pigment. They suggest scenes as dimly viewed through a white muslin curtain. (Through April 5.)—ALONZO LANSFORD.

Modern Still Life

THE TITLE of the current exhibition, at the Kootz Gallery, is *20th Century Still Life*. In addition to recent work by American artists, two new examples by Picasso and Braque (first American showing) are included. Braque is always an engaging painter with a fine sense of design. On one Picasso canvas, a vase of flowers is recognizable, balancing an intricate arrangement of line and color. The other painting by him is more immediately satisfactory; it represents a pitcher and mug (if mugs ever possess a set of teeth) and exerts the authority of statement associated with this artist.

Carl Holty's paintings are outstanding in the showing. They seem to indicate that the artist had definite and original conceptions that his assured craftsmanship brings off admirably. The smaller of his two canvases is particularly appealing; its rounding forms and intertwining circles turning from one note of color to another suggests a phrase of music.

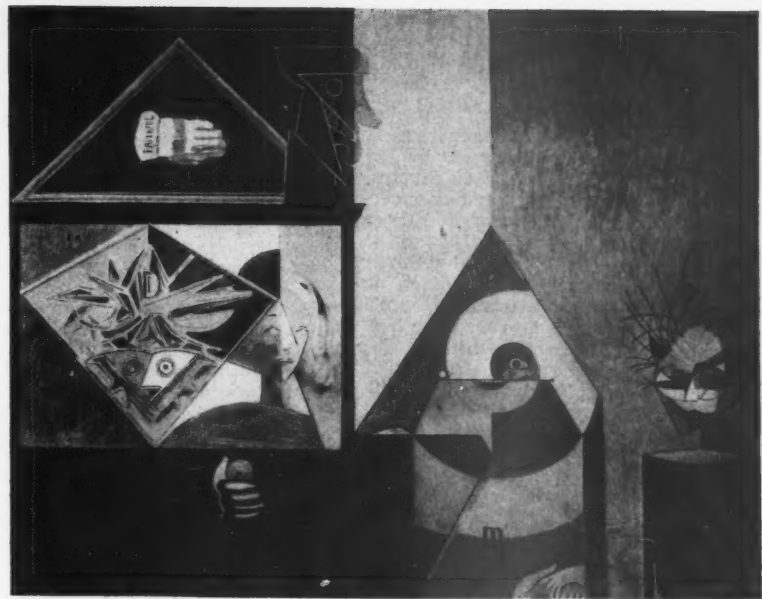
Robert Motherwell's designs are so involved in an unpleasant scumble of heavy pigment that I find them difficult to appreciate. Adolph Gottlieb climbed over into the now academic fold of modernism some time ago, but his work appears tentative and evasive. Byron Browne, like many modernists, pulls out all the stops in his intensity of affirmation. Although his designs are complicated, he resolves them into a unity of impression. Beardon, another artist who appears to believe like Gauguin that if a centimeter of green is good, a meter is better, builds up his bold designs with slashing contrasts of hues set off by dark areas skillfully related. (Through April 5.)

—MARGARET BREUNING.

Museum Association Meets

The 42nd Annual Meeting of the American Association of Museums will be held on May 30 and 31 at Chateau Frontenac, Quebec, Canada. A boat trip down the St. Lawrence has been arranged for those who plan to stay over the week-end.

Rocky Cape Ann: J. BARRY GREENE. On View at Newhouse Galleries to April 7



Double Wedding in Beverly Hills: MAX ERNST

Max Ernst Goes Microbe Hunting

"MICROBES" and paintings by Max Ernst are currently sharing the Julien Levy Gallery, in New York. The artist's "microbes" consist of a series of eighteen microcosmic miniatures, amazing, in many instances, for their illusion of depth and space and for their breadth of handling, transcending the tiny areas within which the artist has confined himself. Particularly noted is the microscopic *Here Walked Leonardo*, a fantastic landscape bringing to mind Jules Verne's *Journey to the Center of the Earth*. In the same series, *Facility* is remembered. Surreal in approach, it is a convincing and subtle note.

Among the paintings, which seem enormous in size after having first studied Ernst's "microbes," *The Phases of the Night* is a clever wedding of the artist's meticulous technique, with modern overtones. *Double Wedding in*

Beverly Hills is a cleverly composed work, while *Les Vierges Folles* is striking, with its repetition of form and represents a geometric departure for the artist. *Sun and Sea I* and *Moon and Sea II* share elliptical forms and curiously grained seas. Both works also incorporate an almost Renaissance quality, despite their modern idiom. Exhibition through March 18.

—BEN WOLF.

Evocative Daphnis

ONE OF THE MOST REWARDING SHOWS about town is the group of recent oils and watercolors by Nassos Daphnis, which make up the painter's first exhibition in eight years, at Contemporary Arts until April 11.

Daphnis fought with the U.S. Army in the mountain battlegrounds of Italy and about half of his present work is still concerned with the scarred landscape of that country—grim, lonely scenes haunted by past terror and now twisted to man's unhappy image. *New Day*, seen at Carnegie last year, and *The Ravens* are among the most impressive canvases in this tortured song.

But a new theme slips into the newer works and that is a testament to the beauty of abstract pattern which nature makes for the receptive but less subjective eye. Sometimes these abstract patterns are aided by man-made ravages, too, but more often they capture the momentary poise of changing nature. Such works are the beautifully simple, expertly-painted *The Wave*, which retains integrity against the inevitable comparison with the famous Japanese wave print by Hokusai, *The Onlookers* and *Beach Image*, all abstractions that avoid sterility.

—JUDITH KAYE REED.

Perry Lectures at Mills

Ralph Barton Perry, Jr., art historian and member of the San Francisco Art Association, has been appointed lecturer on art at Mills College.

FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DIGEST

When An Artist Is Free

The exhibition of war paintings, illustrations and advertising art by Robert Benny at the Society of Illustrators shows how much better a commercial artist can be when not tied down by art directors and clients. During the war Benny was commissioned by Abbott Laboratories and Standard Oil to do war paintings, was apparently left pretty much alone while he roved the hotter sectors of the Pacific with the Marines. The results are illustrations of the highest order, having many of the better qualities of so-called fine art painting. *Roger Three*, a tense portrayal of scouts in the Amphibious Forces, the bold and rich *The Quarters*, *Saturday Night* and the dramatic *Tank Ambulance*, *Saipan* are good examples.

On the other hand, there is an ad showing an army convalescent which Benny did for Shell Gas, and an Imperial Whisky ad, which are pretty awful. Cost just as much, too, probably. (Through April 5.)—A. L.

Ben Zion's Tenth

An exhibition of paintings by Ben Zion at the Bertha Schaefer Gallery is this artist's tenth one-man show. He is a painter who without appearing to change his esthetic convictions has considerably modified his esthetic language. His fervor for his art remains undiminished and informs all his work. The most noticeable advance in his paintings is the increased coherence of their designs, without impairment of their vigor.

Although there are no distinctly religious themes in this showing, as in previous ones, there is an unescapable symbolic significance in such pieces as *The Poet and the Saint*, and in *Nocturne II*. Color has always been one of Zion's assets, used knowingly for definite effects and enhancing the vigor of the designs. Sometimes it is a clash of vivid hues, as often a delicate modulation of one color note to another a little higher or lower in the scale. His conceptions are most personal. (Until April 29.)—M. B.

Pach Also Paints

Walter Pach, whose current exhibition, largely devoted to recent works, is on view at the Laurel Gallery until April 4, is justly noted as art critic and author. His books include *Ananias or the False Artist* (1928) and *Queer Thing, Painting*, a book of memoirs covering 40 years in the art world here and abroad (1938). Best in the show is a stern view of *Myself* and a 1947 portrait of his wife, Magda (in oil); a graceful still life, *Opening Tulips* and a deep-toned *Aztec Woman*.—J. K. R.

Angus Smith, Abstract Designs

Angus Smith, a young abstract artist making his debut at the Salpeter Gallery, is a lively designer with a good eye for strong, bold color and busy pattern. His abstractions all have titles, and in some cases they are happily apt, for Smith works in kaleidoscopic fashion—breaking down a subject into individually composed, decorative mo-

tifs and then reorganizing them—often to striking effect, as in the tempera, *Religious Order*. Other works are devoted to single themes, as the entertaining *Man Eating Corn* and *Man Eating Watermelon*, while less successful pictures fall flat on their subject. (To April 12.)—J. K. R.

Hans Hofmann, Extrovert

Recent paintings by Hans Hofmann are resounding through the Betty Parson Gallery, until April 12. This is more than a figure of speech, for these large canvases almost literally boom at you in a hearty, extrovert tone of voice. Hofmann, famous as a teacher of modern design for many years, knows exactly what he is searching for, and his paintings give the impression that he loses no time at it: there is, at once, a feeling of dash and spontaneity and exact preciseness in his abstractions. Economy of color is also notable—one color and grey or black sometimes suffices.—A. L.

Balcomb Greene

Balcomb Greene is another artist whose first full showing, at the New Art Circle until Apr. 12, seems oddly belated, for his entries in group exhibitions have long been outstanding.

Greene, who is an instructor at Carnegie Institute, is an abstract painter with an interesting approach. Like representational painters he creates the illusion of three-dimensional space on a flat canvas, but unlike them his world is conceived as finite. Expressed through line and flat color planes it most resembles a stage or shadow box against which protagonists enact fanciful dramas. Color is fresh and good. Forms are achieved through slivers of light and dark and contrasting colors and design is inventive. Above all there is an élan in Greene's work which make it seem spontaneous, rather than labored.

If the artist ever turns to sculpture he should produce some entertaining mobiles. Outstanding exhibits in the

Exhibition: BALCOMB GREENE
On View at New Art Circle



present show include *Exhibition* (reproduced), *A Scene from Mollere* and *Flight*.—J. K. R.

Abstracts by Von Wicht

Kleemann Gallery, through April 19, is showing oils, temperas and watercolors by John von Wicht. The artist came to this country 22 years ago, bringing with him from Europe a well-grounded art training which he proceeded to develop into a non-objective idiom. During the war he took a defense job on a barge in New York's Port of Embarkation where he became impressed by the vivid pulse of life along the waterfront, painting in his spare time. This exhibition presents the results which, though quite abstract, are far from the artist's previous non-objective style. Complex compositions and rich, full color signalize these works. Von Wicht is best when his color is clearest, as in the rich *Green Still Life* and the resounding *Harbor*.—A. L.

Cape Cod Landscape

We doubt that the galleries and weather man are conspiring to prepare New Yorkers for an early spring but that seems the only explanation for the preponderance of exhibitions characterized by lyrical attitudes and romantic subject matter. Edwin Avery Park, showing at the Mortimer Levitt Gallery through April 5, is the newest exhibitor working in this pleasant vein.

"Paintings of Cape Cod" Park calls his show, but it is a New England of intimate charm and mood that he presents. *Old Apple Trees* are luminous and cheerful under leaden skies; *Yarmouth Port* is visioned in delicious pastel colors and the light on *Bristol River* is soft and dreamy. It all adds up to an appealing exhibition composed with skilled brush and sensibility.—J. K. R.

Debut by Nan Lurie

Nan Lurie is holding her first one-man show of paintings, at the Feigl Gallery. She displays a vigorous talent, perhaps a too exuberant one, for her work would profit by more restraint in expression, sharper definition of form and greater clarity. There is a richness of color in her palette, that lends vitality to all her canvases. *Lovers at the Cafe* is one of the most thoroughly realized pieces in the surety of its design and its correlation of detail to the main theme. An abstraction, *The Jitters*, is also successful in its blending of rhythmic line and color patterns. Miss Lurie reveals a fresh approach to subject matter and an obvious promise of more sustained work. (Until April 9.)—M. B.

Views of Many Lands

Paintings by Arthur Kaufmann, a much traveled artist, present the landscape and genre of many lands, at the Norlyst Gallery until Apr. 5.

Kaufmann has worked through an early cubist style—he studied with Metzinger and Le Fauconnier, and influences of German expressionism—he was one of the founders of the Young Rhineland movement and a president of the Rhenish Secession in Germany, to become in his recent work a romantic painter with a love for rich color, pigment and pattern. In his best work these interests are carried through with



Lydia: ARTHUR KAUFMANN
On View at Norlyst

freshness and freedom to produce such successful pictures as *Judgement of Paris*; the portrait of *Lydia*, *Idyll in Provincetown* and the lush *Girl with Cats*. In simpler vein is the portrait of Einstein, a good likeness painted in 1938.—J. K. R.

Reaction from the South

Claude Clark is a young artist who has already found his own personal idiom. His recent exhibition of oils at RoKo Gallery reflected excitement and an abiding interest in vibrant, almost vivid colors. Paint is applied thickly and retains a "liquid" appearance. Composition is strong and compact, frequently accented with heavy lines. With a rural Georgia, share-cropper background, it is not surprising to find that Clark takes a strong social justice attitude in his painting; with a Philadelphia Museum School scholarship and a Barnes Fellowship it is also not surprising that he paints well. —A. L.

Small Oils by Kalfer

Overlapping the Claude Clark show at RoKo by one week and continuing until April 16 is a small show of very small oils by Joseph Kalfel, another veteran, who spent five years with Patton. Tiny landscapes and figures have the acute organization of miniatures, yet are executed broadly with palette knife in glowing jewel colors. Ranging from \$45, *Mountain Stream*, *Fisherman*, *Circus*, *Iceman* and *Bather* are highly recommended for those whose purses and wall space are not commensurate with their esthetic appreciation.—J. G.

Winkel at Clay Club

Artists in general and sculptors in particular are forever fighting a battle between technique and message—a fascination with the material and how to work it on one hand, as opposed to the fact that a work of art has to say something, and technique is but a means to that end. An interesting demonstration of this is contained in the second

one-man show of the young sculptor, Nina Winkel, at the Clay Club through April 19.

Miss Winkel very definitely has something to say, but is incessantly tempted by new ways of saying it. Her first one-man exhibition in 1944 displayed a naturalistic, almost academic, approach to form; the current show reveals much experimentation with mild abstraction and with arbitrary planes. It further shows that the artist's emotional propensities and her humanistic attitude toward people were not compatible with a too arbitrary stylization—her latest pieces have exemplary maturity and balance. She shows a sensitive feeling for drapery over form.—A. L.

Jane Piper, Semi-Abstract

Semi-abstract paintings, lyrical studies of still life and flowers, comprised a pleasant exhibition by Jane Piper, at the Bonestell Gallery last fortnight. Using fluid pigment, light, bright color and sweeping brush drawing, Miss Piper achieves some notable results—in *Still Life II*, *Abstraction II* and *Fruit and Flowers*, which avoid the weak, tentative character of other exhibits.—J. K. R.

In Impressionist Vein

Paintings by Robert Cummings Wiseman are being exhibited at Barzansky Galleries, through April 5. Twenty oils of considerable color and verve make up the show. Wiseman is happiest when painting with the knife, is frequently emotional and dramatic in the Impressionist vein. Country landscapes, city streets and still life are his concern. A dramatic *South Wind* and a quiet *Patchin Place* are particularly noteworthy.—A. L.

Twin Debut at Vivienne

Two young artists of considerable talent are making a joint New York debut at the Gallery Vivienne, until Apr. 15. Stanley Twardowicz and Zubel Kachadoorian have been exhibiting together, as Stanley and Zubel, since their pictures were first hung three years ago in their native Detroit. Both paint sensitively and well on similar themes—circus folk, children, moody land-

scape—but each has something to say on his own. Distinguished among the works by the younger, 22-year-old Zubel who won a Pepsi-Cola Fellowship last year, are a poignant *Girl With Doll*, *Talking Clown* and *Praying Figure*. Stanley, whose approach is more objective and consistent, is an art instructor at Ohio State University. His best exhibits include an understanding portrait of the *Dog-Faced Woman*, *Saugatuck Dock* and a fine *Seated Figure*.—J. K. R.

Ernestine Livers

A good deal of charm, which comes from sensuous use of glowing color and feeling for pigment, characterized the debut of Ernestine Livers, at the Niveau Gallery the past fortnight. While the majority of figure studies did not come off as successfully, *Studio Interior*, in deep warm hues well-handled and organized, and a lush *Still Life* were particularly rewarding.—J. K. R.

Collages by Lewitin

Expert, fascinating collages by an abstract painter, Lewitin, comprised an interesting exhibition at the Egan Gallery the past fortnight. Lewitin doesn't cheat in these remarkable pictures; nothing is drawn, painted or otherwise added to the bits of color pages from magazines and books used. Complete in composition and mood, the collage pictures, especially, *All is Not Yet Lost*, *Afternoon* and the *Baffling Bird* are appealing, challenging works.—J. K. R.

Members at Argent

The Argent Galleries are holding an exhibition of sculpture, graphic work and drawings. The sculpture comprises small pieces mainly, the most notable being Margaret Brassler Kane's group of mother and child, *First Letters*; an appealing child's head of *Michael* by Berta Margoulies; *Figure Design* by Grace Turnbull, a graceful conception skillfully executed in aluminum; a wood carving, *Ballet*, by Frances Morgan and *Marry in Sorrow*, by Doris Caesar, a poignant *Pieta*.

The graphic work in various mediums maintains a high average through [Please turn to page 34]

CORRADO DI

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TO APRIL 17

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ARGENT GALLERIES

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Los Angeles Events

By Arthur Millier

LOS ANGELES—Fourteen inimitable ceramic sculptures by Susi Singer are included in a national invitation ceramic exhibition in the Florence Rand Lang Galleries at Scripps College, Claremont. In an age when ceramic sculptors deny clay's pliability, Miss Singer, using only her hands and one tool and, for strength before firing, a hollow modelling technique, turns out groups of kids on the beach, street characters with the trees they walk under, Venus and her dolphins—anything her fancy dictates. All are expressive and graceful to the last eye or fingertip. The Fine Arts Foundation of Scripps College gave the diminutive ex-Viennese sculptor a year's fellowship to enable her to produce without worry. A victim of post-World War I malnutrition, she works in a wheel chair.

The ceramists represented by individual groups of plates, bowls, wall plaques and occasional sculptures, are Otto and Gertrud Natzler, Marguerite Wildenhain, Glen Lukens, William Manker, Laura Andresen, Jean Goodwin Ames, Adolf Oderfer and Merton Purkiss, all of California, and, from Eastern centers, Carl Walters, Henry Varum Poor, Viktor Schreckengost and the enamelists Karl Drerup and Edward Winter. (To April 6.)

The tireless Millard Sheets, who has a designing interest in several hotel and housing schemes, has designed a 17-foot mosaic mural for a new Mike Lyman's restaurant building here. Sheets is importing thousands of Byzantine-type glass tesserae from Italy for the job. Sheets also designed a flock of puppet figures which are being modelled by Sculptor Albert Stuart and glazed by Ceramist William Manker to decorate a new Melody Lane cafe in Beverly Hills. They will be suspended against a background painted in the bar by Sheets.

Clark Hartwell, airplane parts manufacturer, has opened the handsome Hartwell Galleries at 303 S. La Cienega Blvd., with a small, choice old master painting exhibit (to April 13), its star pieces being Gilbert Stuart's stately portrait of Lady Temple and a tiny, late Rembrandt sketch of an old man. Rubens, De Hooch, Cornelis de Vos, Cotes and Shee are others represented. The gallery will put two per cent of all old master money into a fund to purchase works by living artists. Hartwell will exhibit the Hahn "La Belle Ferroniere," painted heroine of "The Rape of La Belle," this month.

A memorial exhibition of paintings by William Wendt, A.N.A., who died at 81 last Dec. 30, is at the Los Angeles Art Association Galleries to April 4. Wendt's soberly beautiful interpretations of California's varied landscape will hold their appeal through even this chaotic age. They are founded in truth and reverence. He was one of the best of our outdoor landscapists.

Exceptionally sensitive pencil drawings by Dorothy Jeakins are at Zeitlin & Verbrugge, a bookstore, to April 15.

REWARD FOR RETURN

This charcoal drawing was left at a framing firm in 1944. It has no value but is important to its owners for sentimental reasons. \$100 reward is offered for information leading to its return.



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Modern French

MODERN FRENCH PAINTINGS at the Perls Galleries are representative items selected not only for the importance of names, but also for the quality of the works. Picasso, that *Ignis Fatuus* of the art world, possesses a roster of 22 works in varied phases of his ever-changing expression. The widely-disparate esthetic convictions of these different pieces causes one to reflect on the difficulties attendant on the contemporary artist's attempt to follow in Picasso's footsteps. Especially noted were: *Nu*, a vivid pastel in flat abstraction (1906); a more objective, but thoroughly formalized *Nature Morte au Gueridon* (1920) and a two-visaged head of 1941 vintage.

An outstanding canvas is *Portrait of Maria Lani* by Soutine, possessing the usual passionate intensity of his work, yet handled with great refinement of brushing. Vlaminck's *Rue de Village* has remarkable subtlety of color modulations; an early Derain of his fauve period, *Paysage au Lac*, builds up large masses. Raoul Dufy is represented by a large group of watercolors, none more engaging than the rush of movement and color in *Regate à Deauville*.

The works of several primitives—Bombois, Vivin, Bauchant, Jean Eve—are admirably representative of the differing qualities of their meticulous and effective portrayal of the scenes before them. Rouault, who has been much in the foreground lately, has a long listing, a particularly striking item, *Negre Libéré*. (Until April 19.)

—MARGARET BREUNING.

PAINTINGS BY
MILLIE H. ADLER
APRIL 7 - 19
BONESTELL GALLERY
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PIERRE SICARD

April 1 - 19

BIGNOU GALLERY
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DAVID SMITH

SCULPTURE

April 1 - 26

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Australian and American Paintings
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HENRY April 7 - 21

S E X T O N
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April 1, 1947

23

Charles PRENDERGAST

To April 19

KRAUSHAAR GALLERIES
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Carnet en Bretagne: DERAIN. In Kraushaar Sale at Parke-Bernet

Kraushaar Estate Paintings at Parke-Bernet

ONE OF THE LARGEST sales of paintings to be held this season, will take place at the Parke-Bernet Galleries on the evenings of April 9 and 10. Some of the works come from the estate of Mrs. Isaac La Boiteaux, Mrs. Millicent H. Rogers and other owners, but the featured contributor is the estate of the late John F. Kraushaar.

Although for some years the Kraushaar Galleries have emphasized contemporary American painting in their exhibitions, one is here reminded of the extent to which the firm has been responsible for fine French pictures entering American collections, the French works in this group outnumbering those by American artists almost three to one. Of particular interest are Soutine's *Boy in Blue*; a landscape and *Blue Girl with Flower* by Derain; *Chevrier Italien: Effet du Matin* by Corot, described and illustrated in Robaut; Redon's large *Andromeda*, shown in Redon exhibitions in Paris, Chicago, New York and San Francisco museums; Verger: *Le Printemps* by Segonzac; work by Forain, Fantin-Latour, Berthe Morisot, Monticelli, Duchamp-Villon, Delacroix, Boudin and the Barbizon School. Also included are *The Pasture* by Ryder, exhibited in the memorial exhibition at the Metropolitan; paintings by Prendergast, Luks, Lawson and Du Bois; sculptures by Lachaise, Bourdelle, Borglum and Nadelman.

From the other collections come a variety of paintings, 19th century and modern. Among them are *Still Life with Syphon Bottle* by Gris; *Dans la Foret* by Laurencin; *The Mews of the Hospital of St. Louis, Paris* by Utrillo; *The Moon Song* by Darrel Austin; *The*

Folies Bergeres by Forain; *On the Ledges, Small Point, Maine* by Marin; and *Return to Port Honfleur* by Isabey. Some notable drawings, by Ingres, Homer, Seurat and Picasso are also included. An exhibition will be held from April 5.

San Francisco Winners

Californians divided honors with artists from Chicago and Texas in the San Francisco Art Association's 11th Annual Watercolor Show, current at the San Francisco Museum until April 3.

Evelyn Bailey Brezee of Berkeley took the Artists Fund Prize for a gay, flat-patterned gouache, *Market*. Edna Stoddart of Oakland won the Association's purchase prize for *I Remember the Day*. To Rex Ashlock, also of Berkeley, went the Mrs. John I. Walter Prize for his picture, *Rocks*; to Miyoko Ito of Chicago, the Paul Bissinger Prize for *Dusty Road* and to Mildred Henard of Texas, the W. P. Fuller Brawner Prize for *Little Girl*. Paintings by Esther Fuller, Ralph DuCasse, John E. French and Tom Valiant were awarded honorable mention.

Allied Artists Elect

The Allied Artists of America held their Annual Meeting at the Salmagundi Club last month, and the following officers were elected: President, Howard B. Spencer; Vice President, Wilford Conrow; Corresponding Secretary, Josephine Paddock; Treasurer, Pietro Montana; Assistant Treasurer, Charles Aiken; Directors, Frank Ger-vasi, DeWitt Lockman and Walter Biggs.

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Auction Calendar

April 2 and 3, Wednesday and Thursday afternoons. Parke-Bernet Galleries: English furniture, linens and laces, rugs, paintings and prints from various owners. English XVIII century Chippendale, Sheraton, Georgian and other furniture; crystal and bronze *doré* candlesticks and candelabra; Rowlandson watercolors; paintings by John Whorf, Daubigny, Emil Carlsen, Venetian School, School of Van Dyck, others. Now on exhibition.

April 5, Saturday afternoon. Parke-Bernet Galleries: French and other furniture and decorations, property of Mrs. Lony Glasser. French XVIII century tables, commodes, Louis XVI Aubusson tapestry suite, Meissen, Vienna, Berlin and other XVIII-XIX century porcelains; Meissen and other statuettes; silver and silver plated ware; snuff boxes and other bibelots; antique jewelry; linens and laces; textiles. Now on exhibition.

April 7, Monday afternoon. Parke-Bernet Galleries: First editions and other books, property of Edward Brownings, Jr., Richard Loeb, others. First editions of Thackeray and John Galsworthy. Other English, French and German first editions. Press publications. Exhibition from Apr. 2.

April 9 and 10, Wednesday and Thursday evenings. Parke-Bernet Galleries: Modern and other paintings and sculptures, from the estate of the late John F. Kraushaar, Mrs. Millicent Rogers, others. Modern paintings by Monet, Picasso, Forain, Manet, Utrillo, Pissarro, Fantin-Latour, Redon, Renoir, Derain, Segonzac, Soutine, Seurat, Matisse, Dufy, Vlaminck, others. Barbizon and other 19th century works by Corot, Millet, Delacroix, Daubigny, Clays, Isabey, Alfred Stevens, Fortuny, Boldini, others. American works by Homer, Eastman Johnson, Ryder, Marin, John Kane, Corbino, Darrel Austin, Eilshemius, Ernest Lawson, Hassam, Jerome Myers, others. Sculptures by Lachaise, Zadkine, Bourdelle and Borglum. Exhibition from Apr. 5.

April 11 and 12, Friday and Saturday afternoons. Parke-Bernet Galleries: English and American furniture and decorations, from the estate of the late Frances M. Nichols, Mrs. Millicent H. Rogers, James Hutchinson, others. Queen Anne and Georgian furniture, Chelsea and Meissen porcelain scent bottles and snuff boxes, Dresden enamel boxes, Leeds and Wedgwood creamware (1780-90). Oriental and other rugs, including three XVI-XVII century Isphahans. Hooked rugs, Currier & Ives lithographs and other prints, Georgian and other silver, pewter, early American and other old glass. Tapestries. Exhibition from Apr. 5.

April 14, Monday afternoon. Parke-Bernet Galleries: Prints from the collection of the late Ward C. Pittfield, others. Historical American portraits, pictorial Americana, naval and marine views of the War of 1812, plates from the original edition of Audubon's *Birds of America*, English and other sporting prints. Exhibition from Apr. 8.

April 16, 17, 18 and 19, Wednesday through Saturday afternoons. Parke-Bernet Galleries: Liquidation of the stock of Edward I. Farmer, Inc. Lamps of Chinese porcelain and pottery bases, Ming and Ching dynasties, also jade and semi-precious mineral carvings, fitted with custom-made silk shades. Single color and decorated porcelains and pottery, Ming and Tao Kuang, Wan Li five-color porcelains, K'ang Hsi three-color and *famille verte* porcelain. Exhibition from Apr. 12.

April 21 and 22, Friday and Saturday afternoons. Parke-Bernet Galleries: First editions, other literary property, collected by the late H. A. Fortington, Dudley Olcott, others. First editions of English and American authors. Autograph letters and manuscripts. Library sets, Americana. Books on birds, flowers, costume and other plate books. Also selections from the library of the late Frederick S. Peck, given to Brown University to be sold for the benefit of the library. Exhibition from Apr. 15.

Corcoran Biennial

(Continued from page 12)

storm-lashed lake by Carlos Lopez; a calligraphic figure composition by Max Weber; a powerful semi-abstract by Wesley Lea; Morris Kantor's *Pine Formations*, in his most recent idiom; Enrico Donati's swirling abstraction; and Lyonel Feininger's profound economy. Seen before—and nice to see again—are Louis Bosa's *Pilgrim's Hill, Central Park*; Louis Bouche's *Footbridge* (incorporating the informality of a snapshot); Eugene Berman's pock-marked *Bella Venezia*. Surrealistic fantasy is best represented by Leon Kelly and Xavier Gonzalez.

The exhibition will continue through May 11.—BEN WOLF.

April 1, 1947

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Subway Tribunal

THE MOST FREQUENTLY HEARD complaint among the younger, unknown artists concerns the lack of opportunity to exhibit, particularly in New York. Several organizations—Contemporary Arts Gallery, Village Art Center, New-Age Gallery, etc.—have lent their considerable efforts to alleviate this situation. The most recent we've heard of, and the most unique, is the Tribune Subway Gallery, directed by Friedrich Alexan.

Mr. Alexan operates a hectically busy little bookshop in the arcade of the Sixth Avenue subway station at 42nd Street. Besides specializing in art books and reproductions, he runs an art gallery in the back room for artists of professional caliber who have never before shown their work. Further, the gallery charges the artist nothing, pays for publicity and takes no commission from sales. An estimated 10,000 people a month are regular visitors.

The Tribune Gallery is featuring an exhibition entitled "7 Artists of Tomorrow," through April 25. Six painters and a sculptor, all young, all talented, make up the group. Helen Maris shows several accomplished lithographs.

Miriam Sommerburg, the sculptor, is somewhat over-involved in abstract curved planes, except with *After the Catastrophe*, which is very promising. Alvena Seckar is lyrical, colorful and altogether pleasing, as is Anita Mag-saysay with *Philippine Landscape*. Ben Brown shows skillful illustrations and several large oils—the former are professional, the latter provocative. Venancio Igarta is on the way, but needs more study. The same may be said of Henryk De Vries.

It is Alexan's hope that his little place will become a showplace where 57th Street galleries can discover new artists.—ALONZO LANSFORD.

Evelyn Marie Stuart Says:

Time does awful things to yesterday's "modernism" and marches on in hob-nailed boots. Judging by the number of young things thronging the art schools of today, the corner where the decorated snow shovel used to stand will soon be filled by a "mobile," the hand-painted china will disappear, while the place of the Gibson Girl copy will be filled by a bright abstraction or some "amusing" primitive. Those who don't go in for doing anything themselves will frame Van Gogh *Sunflowers*, a noseless Marie Laurencin, Picasso in one of his periods or in a coma of abstraction and call it a day. And yet all this is fleeting and, like its predecessors, will pass in time. That's the best thing passing days do, taking with them a lot of what was once Modern and bringing on what is Modern as of the moment. There is only one thing time does not change, and that is art that is intrinsically good: "All passes, art alone endures." Learn to tell it when you see it. Anyone can tell a thing is new or old, but only the elect can tell a good thing regardless of date. Fashion is evanescent, but style is evolved through the centuries.

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A Modern Viewpoint

By RALPH M. PEARSON

The U. S. Holds Its Own

Both France and Ireland have recently sent us exhibitions of paintings (shown at the Whitney and the A.A.A. Gallery respectively and now both on tour). Comparisons to our own painting are, therefore, in order.

In the Irish exhibition there are 53 paintings by 11 artists. According to the Irish critic, Dr. Theodore Goodman, these represent the younger and largely self-taught group of Irish painters "whose aim has been to create work which is not merely parochial but in the great European tradition and yet is as distinctive as the work of that wonderful band of poets and dramatists who have made Ireland famous."

"They are unaffected," he says, "by the Parisianisms of the 20's and 30's. They do not imitate Picasso or the Primitives. . . . They are not afraid of realism [he means naturalism], though they know that realism is not an end in itself." In other words this Irish critic, who helped choose the exhibition, believes it a virtue to have learned nothing from the Paris-born Modern Renaissance, he approves the return to naturalism with the personal flavor and he thinks such a path leads back to the great European tradition.

The 53 paintings implement these words. The only artist who shows he has learned from Paris is 26-year-old, self-taught Daniel O'Neil. Jack B. Yeats, dean of the group, paints emotional chaos. Louis Le Brocquy, most prolific of the 11, paints delicate, harmonious line and color impressions of Irish characters with no understanding whatever of the profundities of design. The others show variegated and often floundering semi-departures from naturalism.

The visiting paintings from Paris of the war years, as I have already argued, show a dilution of the earlier "Parisianisms" and no outstanding addition to European vitalization.

Take the 1947 Whitney Annual of Contemporary American Watercolors and Sculptures as a test-tube of our recent production to measure against the French and Irish single exhibition test-tubes. Out of 76 sculptures and 75 watercolors only a round dozen represent the naturalistic decadence and another dozen the satisfaction with un-enriched realism. Of the remaining 127 at least 70 are key works when it comes to an appraisal of our cultural status. All of these 70 announce that their authors have learned basic essentials from the French moderns. *And they have assimilated these essentials and built them into their own personal expression. They do not imitate.*

Instead there is healthy originality. At least seven are outstandingly mature creations. Another 29 are distinguished. An additional 25 command respect. Here, then, is ample evidence of solid foundations and an art which holds its own with other countries. We are no longer the step-child of Paris. We have come of age. The future is ours. But we have learned from Paris.

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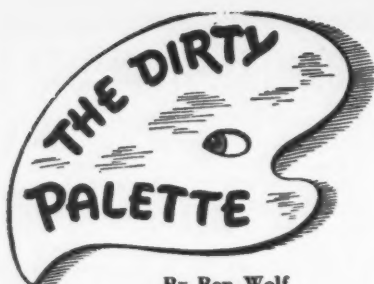
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By Ben Wolf

WELL . . . here it is Spring and that case of spring fever we beg to report is on schedule. It won't be long now. For some, the first robin or a shy skunk cabbage may be harbingers of the greening season . . . but for us it's the summer school ads in the *Digest*. No watchman on his nightly rounds was ever more punctual than the annual arrival of this sun-drenched department of the magazine.

Did You Know That . . .

*Jon Corbino is currently illustrating *Marco Polo* for Doubleday, as the result of the enthusiastic response accorded his *Gulliver's Travels* for the same publishing house.

*A Roman temple and a pre-Visigothic church with a Christian altar, believed to be the oldest known in Spain, have just been discovered by government archeologists near Barcelona.

*The Society of Illustrators' current *Bulletin* thoughtfully wishes "A Happy Birthday to Dean Cornwell, too—March 5—the same as Rembrandt!"

*The 5,000th veteran to seek counsel at the Vocational Service Branch of the YMCA, in New York, has just been accepted as a commercial art student at the League. His name is Paul Simon. Mr. Simon seeks a new post-war career, as his war injuries make it impossible for him to return to his pre-Pearl Harbor occupation.

*The greatest mystery in American art still concerns the portrait of Teddy Roosevelt by Thomas Eakins, which was commissioned by the Union League, in Philadelphia, and later relegated to

the club's basement, because it portrayed the President in his shirt-sleeves. No one knows, to this day, whatever became of the now historic canvas.

*Speaking of Philadelphia . . . 57th Street is watching with considerable interest Dick Sessler's new Philadelphia gallery that occupies the second floor of the time-honored rare book and print firm of Charles Sessler.

*Dealer Joseph Luyber and Fine Arts Photographer Walfred Moore are no longer bachelors.

*W. & J. Sloane are currently advertising what they describe as "the brain child of Aida and Daniel Whedon." Seems the resourceful ceramists are offering: "A tile-top coffee table picturing your house and its setting . . . your boat . . . your dogs or horses . . . your family en masse. Any scene you fancy done with the whimsical appeal of an Early American primitive . . ." Good idea. Say, Picasso Peale can get you two more customers . . . if you know where they can find a house to put that table in.

* * *

If you happen to run into Mr. Boswell hanging around his editorial page (Page 7, that is), you might tell him about that Bosa cover on the March 15 issue. Seems the photograph reproduced on the cover was taken before Mr. Bosa had quite finished his epic and that, as seen in his exhibition, there appear additional figures. Maybe we have the story wrong. Perhaps a few of the characters had merely gone for lunch at the time the opus was photographed. If such was the case, they *might* have left a note.

* * *

As the result of our recent piece concerning the impending fate threatening No. 3 Washington Square North, Mrs. Edward Hopper writes as follows:

"Walter Pach, now a tenant of this building, recalls that twenty years ago, when he was a professor in the Art Department of NYU, General Charles Sherriell, also of the NYU faculty, maintained that the university planned to get possession of all the property surrounding Washington Square and

thereby acquire the park for its campus. Today, NYU already occupies all of the east side, large holdings on the south side and has now started in on the beautiful north. The fourteen creative artists in No. 3, near the northeast corner, for whom the University seeks power of eviction, view the extension of this aggression with considerable alarm, knowing that when the purpose of the university is accomplished, this happy park will be lost to the present neighborhood, irretrievably lost for all time to come. They are the only opposition so far offered and are staging a little *Thermopylae* to hold back the barbarians' *pro bonum publicae*.

"That Washington Square belongs to the artist has long been its uncontested tradition. That a university, supposed at least to endorse art, should undertake to uproot an active source of American art in its historic stronghold makes it altogether befitting that No. 3 become a battleground."

Mrs. Hopper continues to reveal that Thomas Eakins painted a portrait on the fourth floor of the historic house, while Paderewski, calling on Mary Tillinghast during his first trip to America, gave an impromptu recital on the first floor. She further lists, as former tenants, American painters from Thomas W. Dewing through Ernest Lawson and William Glackens, to Alexander Brook and Waldo Peirce. On the literary side, according to Mrs. Hopper, it was here that John Dos Passos wrote his *Three Soldiers*. Frank Harris lived here briefly, as did the Gish sisters, and apparently the halls of No. 3 have been sprinkled with Amy Lowell's cigar ashes.

* * *

The following posey from the pen of Victorian, not Elizabethan, Sir Walter Raleigh, has been called to our attention by dealer Harry Salpeter.

"THE ARTIST

"The Artist and his Luckless Wife
"They lead a horrid haunted life,
"Surrounded by the things he's made
"That are not wanted by the trade.

"The world is very fair to see;
"The artist will not let it be;
"He fiddles with the works of God,
"And makes them look uncommon odd.

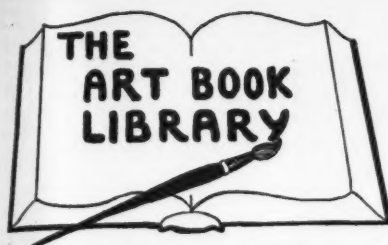
"The Artist is an awful man,
"He does not do the things he can;
"He does the things he cannot do,
"And we attend the private view.

"The Artist uses honest paint
"To represent things as they ain't.
"He then asks money for the time
"It took to perpetrate the crime."

* * *

ONE MUSEUM'S MEAT DEPARTMENT . . . Peppino Mangravite is slightly confused, to put it mildly. His print titled *The Hermit's Prayer* awarded the Eyre Medal in the Watercolor and Print Exhibition, recently held at the Pennsylvania Academy of Fine Arts, has just been rejected by the Brooklyn Museum's print jury. To add to the general confusion, the Philadelphia jury was composed of Carl Zigrosser and several artists, while the Brooklyn jury was made up of five museum curators. When we started to write this item, we had hoped to make some point, but, frankly, Mr. Mangravite, would you please move over. We're confused, too.





By JUDITH K. REED

Industry to the Rescue

"Work for Artists: A Symposium." Edited by Elizabeth McCausland. 1947. New York: American Artists Group. 194 pp. \$3.00.

In 1944, a prosperous year for the nation, the average annual income of a painter from all sources was \$4,443. Sculptors averaged only \$3,038 despite larger expenses. Income from picture sales alone brought the painter \$100 a month during the same year (women painters earned only half that).

Museums didn't help to support the artist either. With only 32 major art museums in the U.S.—about one to every five cities of 100,000 or more population—painters averaged \$173 apiece from sales to them.

These figures and others equally startling to the layman were gathered by Elizabeth McCausland through a questionnaire circulated among 500 leading American painters and sculptors. The conclusion is both obvious and well-known: Americans do not support their artists.

Who should or would become the new art patrons is the theme of this symposium—to which 21 art critics, advertising directors, illustrators, industrial art patrons, artists and others have contributed chapters on various suggestions. For the reader—professional or lay—who has not yet made up his mind in regard to the alternative solutions—wider use of art by business and advertisers, government patronage or a combination of both—this thorough book will offer much thoughtful reading.

Contributors, who often present conflicting cases, include: Walter Baerman, design director for Norman Bel Geddes & Co.; Egbert Jacobson, art director for the Container Corporation; Roman Javitz, chief of the N.Y. Public Library's picture collection; Walter S. Mack, Jr., president of Pepsi Cola Co.; E. H. Powell, president of Encyclopedia Britannica; Margit Varga, art editor of *Life* Magazine; artists Thomas Benton, Clarence Carter, Rockwell Kent, Bruce Mitchell, Lincoln Rothschild, Lynd Ward and writers Jo Gibbs, Frank Caspers and Elizabeth McCausland.

Italian Mosaics

"Early Christian Mosaics." Preface by Ricarda Huch. Introduction by W. F. Volbach. 1947. New York: Oxford University Press (Iris Books). 14 color plates and 13 pp. of text. \$5.00.

All who have been lamenting the poor quality of art books during and since the war years will receive double pleasure from this beautiful volume, printed in Switzerland under the imprint of Iris Books. A collector's item, this slim volume contains 14 superb color reproductions of early Christian mosaics, covering the fourth to the seventh centuries and drawn from Rome, Naples, Milan and Ravenna. Accompanying the magnificent mosaics is a brief history of the art by W. F. Volbach, curator of the Museo Sacro at the Vatican.

Gauguin Portfolio

"Gauguin: A Portfolio of 12 Color Woodblocks." 1947. New York: American Studio Books. \$7.50.

This is another in the series of fine portfolios issued by this publishing house. Reproduced from the prints in the collection of the Boston Museum of Fine Arts, these woodcuts form the whole of Gauguin's best known series, executed at Pont-Aven in the fall of 1894, after he returned from his first Tahitian trip. W. G. Russel Allen contributes some scholarly notes on the prints, which have been reproduced with care and fidelity. Like the other portfolios this one can serve as a book or a source for pictures to frame.

Book Briefs

In New York last month to discuss publication plans with his American distributors, Oxford University Press, Dr. Bela Horvitz, director of the Phaidon Press in London brought some good news for book collectors and students who have long missed those fine Phaidon publications.

Scheduled for distribution here this summer are three promising new titles: *Chinese Paintings*, *Sienese Painting* and *Rembrandt Drawings*. Also ready this year will be reprints of the comprehensive volumes on Botticelli, Rembrandt, Titian, Cezanne, Rodin and Van Gogh.

Phaidon Press, which was born in Vienna, celebrates its 25th anniversary next year. One of its biggest projects, already begun, is the plan to publish books in French, Swedish, Dutch, German and Spanish as well as English. Also high on the agenda is a tremendous project, the 15-volume series on the famous drawings in Windsor Castle. This 10,000-item collection has never before been completely catalogued, photographed or accessible to the public. In addition to the Dutch, French and Holbein drawings covered in the first three volumes recently published, the series will present works by Leonardo, Raphael, Michelangelo, Canaletto, Rembrandt, Poussin, and Claude Lorrain.

Watson-Guption Publications, which celebrated its 10th anniversary this year, is moving to new, expanded headquarters at 345 Hudson Street, New York City. Ten new titles are planned by this active house for 1947, most of them de luxe editions.

Paul Rand, distinguished young advertising designer whose book, *Thoughts on Design* was reviewed in these columns in the March 1 issue, is holding a large exhibition covering ten years of his work at the A-D Gallery, until May 29. Rand, who became art director of *Esquire* Magazine at the age of 23, is now art director for the William H. Weintraub agency.

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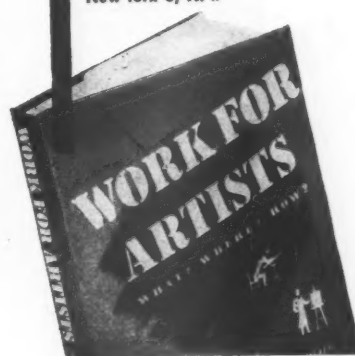
WORK FOR ARTISTS, edited by Elizabeth McCausland, is a provocative survey of the practical use of America's creative talents by forward looking business men and those who direct the creation of advertising art.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Irrington, N. J.

14TH ANNUAL EXHIBITION IRVINGTON ART & MUSEUM ASSOCIATION. Apr. 27-May 16. Irvington Free Public Library. Open to American Artists. Media: oil, watercolor, black and white, sculpture. Jury. Prizes. Fee \$1. Entry cards and work due Apr. 19. For further information write May E. Ballet, Secretary, 1064 Clinton Ave., Irvington 11, N. J.

Jersey City, N. J.

ANNUAL EXHIBITION. May 15-June 14. Jersey City Museum. Open to all artists in U. S. Media: all. Jury. Prizes. Fee \$3. Entry cards due May 3. Work due May 5. For further information write Ward Mount, 74 Sherman Place, Jersey City, N. J.

Laguna Beach, Calif.

6TH NATIONAL PRINT EXHIBITION. Apr. 25-May 25. Laguna Beach Art Gallery. Open to all artists. Jury. Purchase prizes. Work due April 15. For further information write Virginia Wooller, Exhibition Chairman, c/o Laguna Beach Art Association, Laguna Beach, Calif.

Lowell, Mass.

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Milford, N. J.

47 SPRING ART SHOW. May 23-June 1. Riegel Ridge Club. Open to all artists. Media: oils, watercolors, black and whites, sculpture, folk art (Pennsylvania Dutch), handicrafts. Jury. Cash prizes. Work due May 10. For further information write Leod D. Becker, Riegel Ridge Club, Milford, N. J.

Mount Airy, Ga.

ANNUAL ROTARY EXHIBITION. Southern Printmakers Society. Open to all artists. All graphic media. Membership dues \$10. Work due Apr. 21. For further information write Frank Hartley Anderson, Secretary, 825 Lexington Avenue, New York, N. Y.

New York, N. Y.

PAN-AMERICAN EXHIBITION. Pan-American Gallery. Open to all American and Latin-American artists. Media: oil, watercolor, pastel, drawing, prints, sculpture. Jury. Prizes. Entries due Apr. 15. For further information write Artists Cooperative Group, 2 Columbus Circle, New York City.

Newport, R. I.

36TH ANNUAL EXHIBITION. July 7-27. Art Association of Newport. Open to living American artists. Media: oil, watercolor, pastel, drawing, prints, small sculpture, craft. Jury. Fee \$1 to non-members. Entry cards due June 16. Work due June 23. For further information write Art Association of Newport, 76 Bellevue Ave., Newport, R. I.

Tulsa, Okla.

SECOND NATIONAL OF AMERICAN INDIAN PAINTING. June 17-Oct. 5. Philbrook Art Center. Open to all artists of North American Indian or Eskimo extraction. Media: watercolor, tempera, pastel, crayon, oil. Jury. Awards. Entry cards and work due June 2. For further information write to Bernard Frazier, Art Director, Philbrook Art Center, 2727 South Rockford Road, Tulsa 5.

REGIONAL SHOWS

Albany, N. Y.

12TH REGIONAL EXHIBIT ARTISTS OF UPPER HUDSON. May 1-June 1. Albany Institute of History & Art. Open to artists within 100 miles of Albany. Media: oils, watercolors, pastels, sculpture. Jury. Purchase award. Work due April 12. For further information write John Davis Hatch, Jr., Director, Albany Institute of History & Art, 125 Washington Ave., Albany 6, N. Y.

Bristol, Va.

4TH ANNUAL REGIONAL EXHIBITION. May 6-June 2. Virginia Intermont College. Open to artists of Va., W. Va., Tenn., Ky., N. C., Ga., D. C. Media: oil, watercolor. Jury. Cash prizes. Fee \$1. Entry cards due April 16. Work due April 14-21. For further information write Prof. C. Ernest Cooke, V. I. College, Bristol, Va.

Grand Rapids, Mich.

THIRD ANNUAL EXHIBITION FRIENDS OF AMERICAN ART. May 5-26. Grand

Rapids Art Gallery. Open to Western Michigan artists only. Media: oil, watercolor, sculpture, ceramics, drawing, pastels, graphic arts. Jury. Prizes. Entry cards due Apr. 15. Work due Apr. 21. For further information write Mrs. Richard Yonkers, Chairman, Western Michigan Artists Annual, 230 East Fulton St., Grand Rapids, Mich.

Indianapolis, Ind.

40TH ANNUAL EXHIBITION. May 4-June 8. Herron Art Institute. Open to all present and former residents of Indiana. Media: oils, watercolors, drawings, sculpture. Jury. Prizes \$1,200. Entry fee \$2. Entry cards due Apr. 21. Work due Apr. 23. For further information write Wilbur Peat, Director, Herron Art Institute, Pennsylvania & 16th Sts., Indianapolis 2.

FOURTH ANNUAL SCULPTURE EXHIBITION. July 1-Aug. 3. Walker Art Center. Open to residents of Iowa, Nebraska, North and South Dakota, Wisconsin, Minnesota. Jury. Prizes \$1,000. Work due June 2. For entry cards and further information write William M. Friedman, Assistant Director, Walker Art Center, Minneapolis 5, Minn.

Rochester, N. Y.

1947 ROCHESTER-FINGER LAKES EX-

HIBITION. May 2-June 1. Rochester Memorial Art Gallery. Open to artists and craftsmen of Rochester and 19 counties in West Central New York State. Jury. Prizes. Entry cards due Apr. 19. Work due Apr. 20. For further information write Isabel C. Herdle, Assistant Director, Rochester Memorial Art Gallery, Rochester 7, N. Y.

Tulsa, Okla.

7TH ANNUAL OF OKLAHOMA ARTISTS. May 6-June 1. Philbrook Art Center. Open to resident Oklahoma artists & those living temporarily out of the state. Media: oil, tempera, watercolor, pastel, graphic arts, sculpture. Jury. Prizes. Entry cards & work due April 19. For further information write Bernard Frazier, Art Director, Philbrook Art Center, 2727 Rockford Road, Tulsa, Okla.

Youngstown, Ohio

ANNUAL SPRING SALON. Butler Art Institute. Open to area artists within a 25 mile radius of Youngstown. Media: oil, watercolor, pastel, drawing, prints, ceramics, sculpture, wood carving. Jury. Prizes. Work due Apr. 24. For further information write Betty Stansbury, Secretary, Butler Art Institute, 524 Wick Avenue, Youngstown, Ohio.

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Regarding Boston

[Continued from page 6]

varied show at Doll & Richards. Famous for surf scenes, he has done new variations of the beat of sea upon rocks, and those same rocks are done with great variation of palette and pattern. Now and then, as with a gatherer of sea moss, figures are inserted to break up familiar offerings. Some studies of the coast by moonlight are particularly effective. Woodward is a true lover of nature who understands her tumultuous moods when salt air can be sniffed and his interpretations have gained in a poetic realism this past year of release from army service.

Turbulent, eclectic, not quite sure of what he wants to convey is George Sheridan at the Stuart Gallery. He paints mostly with encaustic, that tricky wax process, and he handles it extremely well. However, conception of idea is more important, and Sheridan often errs toward grossness and lack of balance in his gargantuan, leering, lustful figures à la Jack Levine. We predict that among younger Yankee painters, the name Sheridan will mean more not long hence. He must veer more toward the aesthetic and away from the crude.

At the Museum of Fine Arts, gala doings are afoot. Boston's sacrosanct and traditional library, the Athenaeum, of which we are a card-holder, has disgorged many treasures, including Sturges, Allstons, Peales and Wests, which are to be reviewed next issue. There, too, a memorial show honoring the late Frederick G. Hall proceeds. Hall was a remarkable and often fanciful etcher, a great technician with oils of porcelain figures centering still lifes, an accomplished portraitist. A stupid motor accident felled him last fall.

The Copley Society has been enlivened by the first good show authored by a young Frenchman which Boston has seen since the war. Marcel Dupond, now domiciled near Montreal, is influenced variously, by Utrillo, as in his oils of chateaux, by Cézanne as in some segmented bright landscapes, by Renoir as in some portraits. He is also, as in some druidical, dynamic and wholly unconventional studies of the rugged Breton coast, pushed by an inner spirit that bows to no one. Sixty paintings, large and small, attest a vibrant talent eager to try many ways of expression—short of the extremes.

Flower paintings in oil at the Vose Galleries, where the Monticelli show ends this month after much *eclat*, reveal Grace Collier of Boston to be a sensitive, decorative artist. Charles E. Heil at the Guild of Boston Artists presents familiar, meticulous, almost chirping studies of birds, varied by the surprising addition of circus scenes and landscapes pleasing in quality.

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National Academy Annual

[Continued from page 9]

Speicher (a prize winner) is executed
with his customary impeccable crafts-
manship; if it seems somewhat hard,
it may be due to the neutral gray and
dull gold of the dress that replace the
usual richness of his palette. There
are, also, distinguished portraits by
Jean McLane, Leopold Seyffert, Lydia
Field Emmett and Alphaeus Cole.

Sculpture has a gallery of its own,
although a few pieces are scattered
about in various rooms. George Lober's
Eve, an idealized figure built of fluent
bodily planes giving graceful contours,
is a contrast to the *Eve* of Donald De
Lue, in which the heavy form possesses
an Oriental suggestion, while the coil-
ing serpent behind her emphasizes the
theme. Peter Dalton's *Morning* (a
prize winner) is both original and able.

Other excellent sculpture pieces are:
Torso by Gaetano Cecere; a seductive
female head, *Nature*, by Evelyn Long-
man; Brenda Putnam's *Oriental* and
a delightful little lamb, *Tobias*, by
Cornelia Van A. Chapin. Portraiture by
Eleanor M. Mellon, Charles Keck, C.
Paul Jennewein and Sidney Waugh all
call for commendation, but nothing
surpasses *Boy* by Rudolph Evans, a re-
markable summation of adolescent
charm in strong, yet refined modeling.

In an alcove outside the gallery,
Boris Lovet-Lorski's *Group*, in its con-
centration of answering planes, is one
of the most striking sculptures.

In the watercolor section, happily
small and well-chosen, Julius Delbos'
Martha's Vineyard, with its greens of
turf and foliage and blues of water
lying beneath a supernal radiance of
sun; *House on Teel's Island* by Andrew
Wyeth (a prize winner) powerfully
carried out in dark notes of color;
Donald Teague's desolation of *Ghost
Town*; John Whorf's *Gale in January*
and *Uprooted Cat Spruce* by John Mc-
Coy all make impression.

In the graphic section, Asa Cheffetz'
elegant precision of statement in *Land-
scape, Vermont*; Stow Wengenroth's
tonal harmonies in *Untamed* (a prize
winner); Grant Reynard's spirited
drawing, *Street Fires*; Stephen Csoka's
delicately realized *Landscape*; Gordon
Grant's brilliant *Stepping the Mast*;
Vermont Covered Bridge by Victoria
Hutson Huntley and Lawrence Kupfer-
man's fantasy, *Pattern of the City*
should be listed. (To April 13.)

—MARGARET BREUNING.

National Academy Winners

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gene Speicher for *Consuela*.

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\$1,000 Prize for Sculpture—Marion
Sanford for *Dawn*.

\$1,000 Prize for Sculpture—Peter
Dalton for *Morning*.

\$250 Prize for Watercolor—Andrew
Wyeth for *House on Teel's Island*.

\$250 Prize for Watercolor—Donald
Teague for *Mid-Ocean*.

\$100 Prize for Graphic Art—Stow
Wengenroth for *Untamed*.

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Albee for *A Hungarian-American
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57th Street in Review

[Continued from page 21]

the galleries. Especially noted were
prints by Emily Nichols Hatch, Hilda
Katz, Kathleen M. Finn, Vera Andrus,
Ruth Sutton, Marguerite Larned, Zula
B. Bussart. Among the drawings two
designs by Clara Fasano and by Kath-
erine Hobson merit record.—M. B.

Frank and Conover

Ward Eggleston continues to offer a
record number of debuts. Last fortnight
he gave Emily Frank her first show,
and currently (until April 12) Garnett
Conover is being introduced to 57th
Street.

Miss Frank's oils are strong, emo-
tional and tend toward the expression-
istic. She isn't afraid of color, which is
sometimes very persuasive, occasion-
ally harsh, or of paint, which she uses
in quantity for a variety of textures.
Two ballet subjects, *Vino* and *China
Doll* commanded particular attention.

Conover, who is an actor by profes-
sion, devotes his attention to charming,
atmospheric watercolors of the country
around Allentown, and to large flower
pieces. The landscapes in particular are
well designed, meticulously executed
and are sometimes tinged with a Brueg-
hel flavor.—J. G.

In French Morocco

An exhibition of paintings of French
Morocco by a young French artist, Ro-
bert Berthelot, offers exotic escape at
French & Co. (arranged by Marie
Stern) and yet manages to present
an unusual view of this much painted,
picturesque colony. Berthelot has de-
serted the hot, dashing palette which
that picturesque region usually in-
spires to create light-bathed, pastel
scenes which look hot but never ruddy.
All pictures, which together make a
pleasant excursion to a distant land,
share a fairy-tale look, while remain-
ing realistic in style. (Exhibition from
April 7 to 19.)—J. K. R.

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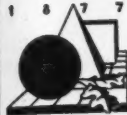
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abstractions by Fred Sanchez; a decorative, somewhat expressionistic flower piece by L. Dixon Miller Kremp; an economical, moody wet watercolor by J. W. S. Cox, and a poetic woods interior by James Stoughton are among the better offerings. (Until April 12.)—J. G.

Views of Mexico

Paintings of Mexico comprise the major part of an exhibition by Jean Byron, at the 44th Street Gallery until April 4. Miss Byron's second exhibition at the gallery, the new show marks a change from her earlier, somewhat surreal work. Now she is concerned with depicting the folk life of Mexico in canvases that are bold, bright and often symbolic. We liked best *Evening*, a somber brooding picture; a striking *Mother and Child* and *Day of the Dead*, along with *Portrait of My Aunts*, one in a series of satiric studies drawn during a recent Canadian visit.—J. K. R.

Seven American Moderns

A lady who buys art once said, in the Grand Central Art Galleries, "Yes, I think some of this modern art is very interesting, but it is so strange to me that I'm reluctant to spend several hundred dollars on a painting to find out if I can live with it." So the Grand Central Galleries, which is trying to broaden its horizon, is now attacking that problem by putting on an exhibition of lower priced prints and gouaches in the modern idiom, calling the show "Seven American Moderns."

Abstractions by Werner Drewes, A. P. Hankins, Hans Moller, Louis Schanker, Albert Urban, Von Wicht and Ann Ryan comprise the collection. Serigraphs and color woodcuts predominate among the prints, which are priced from \$25 to around \$40. The gouaches go up to \$350. A high quality is maintained, although there are some disappointments.—A. L.

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Postwar Prices on Artists' Materials

Recently we have been asked why prices of Artists' Materials are even higher now than they were during the war period.

To the uninitiated this presents a puzzle, but upon investigation with the manufacturers we glean the following information which will no doubt be very interesting to artists, both professional and amateur.

In this postwar period pigments, generally speaking, are more difficult to obtain than during the war, the reason being various stocks on hand were greatly depleted by extraordinary demand for war purposes, with the result that there is no stock pile from which to draw, and in some instances those that were fortunate enough to have a fairly good supply, now find themselves in a position where they must go to extremes to obtain enough material to manufacture the various colors for artists' use, and in some

cases the manufacturers are obliged to pay premium in order to secure pigments.

The oil situation is particularly serious, and the cost of linseed oil has mounted to such an extent that it is now four times greater in price than during most of the war years. Not only that, but the supply is very limited, inasmuch as we do not produce enough flax in this country to begin to take care of the needs of the paint industry, and the flaxseed purchased from the Argentine is at the highest price within the memory of most manufacturers.

The tube situation is also very serious, owing to the limited amount of lead that is available for the use in the manufacture of tubes. The use of tin is, of course, prohibited for this purpose, and aluminum has not proved a very successful metal to use, except in tubes 1" and larger in diameter. Many uses to which lead is being put outside of the paint industry are too numerous

to mention, and needless to say they cut very materially into the supply of lead which could be employed by the manufacturers of artists' tubes.

Another item that is causing no end of worry to the artists is the high price of brushes and scarcity of good brushes. This is easily explained by the fact that, at the moment, Kolinsky hair, which is the red sable hair much sought by artists, is decidedly scarce and when purchased by manufacturers the price is almost prohibitive. Then too the handles, ferrules, and other materials that are necessary in the manufacture of good brushes have all increased in price to a very great extent. What is true of hair is also true of good bristle; in fact, the splendid quality of bristle which was formerly employed is almost unobtainable, and then only at extremely high prices for the raw materials.

All containers such as glass, cardboard, wooden boxes, cartons, etc., have been greatly increased in price, and the manufacturers of artists' materials must pay the highest prices ever known to obtain supplies of this nature. All this coupled with the rising cost of labor tends toward higher prices, and accounts in a measure for the increases that have occurred in the past months. When there will be relief from these ever increasing costs, the manufacturers are unable to state, but naturally they are eager to keep their costs down as low as possible, thus encouraging the amateur to join in the great art of painting, and enabling the professional to continue on with his art, producing worth-while works that can be handed down to posterity.

Along with our artists, the manufacturers have been hard hit at times for necessary elements, and the League feels sure no one is more anxious to get back somewhere near the old levels than they. Gladly will we all welcome the day when there is a recession downward rather than a constant surge upward as at present.

We believe this pretty well answers the question as to why artists' materials still continue to be sold at prices that in many instances are higher than during the war period.

Are We a Profession?

This is a very expensive question for artists. They must pay a sales tax—so the tax ferrets tell us. And there is a withholding tax, and the social security, etcetra.

But not so for lawyers and doctors and dentists. The lawyer may draw a brief and other legal documents and it is not even suggested that he should pay a tax on any of it. The dentist may model or sculpt, or mould a set of teeth, but there is no sales tax assessed against him.

A few years ago when your League was fighting a very discriminating lot of taxes, we gathered together a distinguished Committee, representing the National Academy, the National Sculptors Society, the Mural Painters, Salmagundi, Society of Illustrators, Artists Guild, as well as your League.

In the course of the discussion with this "professional," who was a lawyer, he said, representing the Tax Department, he informed us that we were not a profession. The League's spokesman

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took from his pocket a will—and not a very good one, according to him. He held this up to this tax representative and asked if it was taxable. The answer was no.

Your spokesman then put to him the question—if we were to get some more of these same sheets, and put the same kind of nice blue cover over it, and had Dean Cornwell here, who represents the Society of Illustrators, take his pencil and make some drawings on it, do you think that should be taxed.

Yes, he told us, but there was no further explanation, except that we were not classed as professionals.

Seated around him were Dean Cornwell and Robert Aitken, president of the National Sculptors Society and your own Ballard Williams and Georg Lober, Wilford Conrow, John Scott Williams and other notable artists. Your Vice President was Chairman of this Committee, and looking them over it caused him to wonder who made these definitions, and what license did they have for setting up who is and who is not a professional. And what is a profession?

It took many decades for doctors to obtain recognition. Previously they were known as "blood letters," from their treatment for high-blood pressure, such as finally wore George Washington down. Now, other forms and practices are being nodded to.

Maybe—maybe—some sweet day, we may be recognized as people who at least have some professional flair. It is time to get up on our hind legs and raise merry something—especially with the slick lawyers who live principally by discovering some new avenues for revenue, and grow sleek taxing us "non-professionals."

Write us what you think—if it may properly be sent through the mails.—ALBERT T. REID.

Speech by Albert T. Reid

[Continued from last issue]

The League's Honor Roll

In uncovering things done to artists we also come across things done for them and outstanding accomplishments which lift up art.

We are quick to point the finger at that which is harmful. Why not, we thought, also point our finger at the other side? So the League betook upon itself to set up the Honor Roll. Here honor might be bestowed upon deserving people and their achievements heralded nation-wide.

One day in my early twenties, on my first job on the art staff of the Kansas City *Star*, things looked very dark ahead. The sun just wasn't shining. Then the office boy came in with the mail and tossed a couple of letters on my desk. One of them bore a glistening signature in the corner. It was the well-known hand of one of the great mid-western lawyers, who was also famous for his poems. I hastily opened it and read:

"An ounce of appreciation of a man who is alive is worth a ton after he is dead—especially if he is dead in Kansas."

Then he said some nice things about my work, writing in part:

"If ever I can help speed along your career thirty-five or forty knots an hour, let me know. Very sincerely, E. F. Ware."

That letter did more to lift me out of the doldrums than anything that ever happened to me. So, why not, we thought, send some flowers to a person while he may yet appreciate and enjoy them.

This idea has been one of our most popular ventures and has given honor and pleasure to people who deserved them, and to the League in making the awards.

Valedictory

What has been done in copyright is but a small part of what must be done. Your last Board Meeting was given over entirely to this subject. With experienced counsel, plans were discussed for the further protection of our artists and their rights. We have just received the permission of the Register of Copyrights to reproduce the copyright application blanks on our pages in *ART DIGEST*. With these we will print full instructions on how to copyright your work. We hope thereby to stress its importance and correct a lot of erroneous impressions. Disastrous court decisions serve to point out the laxity on the part of artists.

It is now almost two decades since the League was set up, and its steady growth, until it is the largest art organization in the country, without any membership drives, is surely proof that it fills a needful purpose and is rich in accomplishment. You can help greatly by getting another member or two, and you will be doing them a favor.

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Young Woman — Theodore Robinson (1852-1896)



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AKRON, OHIO

Art Institute Apr. 6-30: Babcock Clinic; Sharpnack Paintings.
ALBANY, N. Y.
Institute of Art To Apr. 27: Civic Show; Apr. 8-14: Prints, Rockwell Kent.

BALTIMORE, MD.

Museum of Art To Apr. 13: 9th Artists Union Annual.
Walters Gallery Apr.: Book Paintings of Indian Court.
BLOOMFIELD HILLS, MICH.
Cranbrook Academy Apr.: Saarinen Ceramics; Mitchell Abstractions.

BOSTON, MASS.

Copies Society To Apr. 11: William Dow Watercolors.
Doll & Richards To Apr. 12: Blanche Colman Paintings.
Artists Guild Apr. 7-19: Harry Sutton Jr. Paintings.
Mirski Gallery Apr.: Modern Paintings.

Modern Art Institute To Apr. 13: Latin American Drawings; To Apr. 27: Architecture, Louis Sullivan.
Museum of Fine Arts To Apr. 27: The Boston Athenaeum in Museum of Fine Arts.
Public Library Apr.: Etchings of Anders Zorn.

Stuart Gallery To Apr. 5: George Sheridan Paintings.
Vose Galleries Apr.: Grace Collier.
BUFFALO, N. Y.
Albright Gallery To Apr. 23: Pat-
teran.

CHATTANOOGA, TENN.

Univ. Gallery Apr. 6-30: Rouault Prints; Kuniyoshi Lithographs.
CHICAGO, ILL.
Art Institute Apr.: Road to Impres-
sionism; Worcester Gifts.
Lakeside Press Apr.: American De-
sign Exhibition.
Palette & Chisel Academy To Apr. 6: C. Curry Bohm Paintings.

CINCINNATI, OHIO

Art Museum Apr.: 22nd Ohio Water-
color Annual.
CLAREMONT, CALIF.
Scripps College To Apr. 15: Na-
tional Ceramic Exhibition.

CLEARWATER, FLA.

Art Museum To Apr. 15: Southern
States Watercolor Show.
CLEVELAND, OHIO
Museum of Art To Apr. 9: Cleve-
land Architects.
COLORADO SPRINGS, COLO.
Fine Arts Center To Apr. 15: 9th
Regional Annual.

COLUMBUS, OHIO

Fine Arts Gallery To Apr. 12: John
Rood; Apr.: Durer Woodcuts.
DALLAS, TEX.
Museum of Fine Arts Apr. 6-27:
Allied Arts 18th Annual.

DAVENPORT, IOWA

Art Gallery From Apr. 11: Ency-
clopaedia Britannica Collection.
DAYTON, OHIO
Art Institute Apr.: Carl Gaertner;
Vesley Sculpture; Prints.

DENVER, COLO.

Art Museum Apr.: Spanish Art;
Angela Enters Greek Drawings.
DETROIT, MICH.
Institute of Arts To May 4: Chi-
cago Painters; Pedro Figari.

EAST LANSING, MICH.

College Gallery Apr. 6-28: Inter-
national Print Exhibition.
GRAND RAPIDS, MICH.
Art Gallery Apr. 11-May 2: Georges
Rouault.

HARTFORD, CONN.

Wadsworth Athenaeum To Apr. 13:
George Henry Durrie.
INDIANAPOLIS, IND.
Herron Institute To Apr. 27: Con-
temporary American Watercolors.

KANSAS CITY, MO.

Nelson Gallery Apr.: California Ar-
tists.
LA JOLLA, CALIF.
Art Center Apr.: Louise-Lautrec;
Modern Drawings.

LOS ANGELES, CALIF.

County Museum Apr.: Caribbean
Photographs, Calif. Group.
Hatfield Gallery Apr.: Modern French
& American Group.

MUNICIPAL GALLERY, APR.: RIVERSIDE

Art Association Collection.
Taylor Galleries Apr.: Contemporary
American Group.
Vigevano Galleries To Apr. 11:
Lada Hlavka Paintings.

STENDALH GALLERIES, APR.: ANCIENT

American Art; Modern French
Paintings.
LOUISVILLE, KY.
Speed Museum To Apr. 13: Modern
Art Museum Photographs, Loan.

MANCHESTER, N. H.

Currier Gallery Apr.: San Francisco
Museum Loan Show.
MINNEAPOLIS, MINN.
University Gallery To Apr. 21: Ar-
chitecture Exhibits.

Walker Art Center To Apr. 20: Sec-
tional Furniture.
MONTCLAIR, N. J.
Art Museum To Apr. 20: Life in
Early America; Easter Prints.

MONTEREY, CALIF.

Pat Wall Gallery Apr. 9-27: Oils by
Ella Alluist.
NORFOLK, VA.
Museum of Arts Apr. 6-27: Gertrude
Ebbson Paintings.

OMAHA, NEB.

Joslyn Memorial Apr. 6-30: Iowa
Watercolor Annual.
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Fine Arts Center Apr. 7-May 4: An-
nual Regional Show.

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Art Institute To Apr. 13: Richard
Evans.
PHILADELPHIA, PA.
Academy of Fine Arts Apr. 8-20:
Andrew Wyeth.

Art Alliance Apr. 8-May 4: Horace
Pippin Memorial.
Museum of Art To Apr. 20: Survey
of Watercolor.

Print Club Apr. 8-29: American
Etchers 24th Annual.
Sketch Club To Apr. 12: Art Teach-
ers 5th Annual Spring Show.
Woodmere Gallery To Apr. 13: Phil-
adelphia Artists Group.

PITTSBURGH, PA.

Carnegie Institute To Apr. 20: Lau-
A. C. A. Gallery (63E57) Apr.: S.
Lev-Landau Paintings.

Acquavella Galleries (38E57) Apr.:
Old and Modern Paintings.
A-D Gallery (130W46) Apr.: Paul
Rand.

Allison & Co. (32E57) Apr.: Etch-
ings and Drawings.
Alonso Gallery (58W57) To Apr. 12:
Group Show.

American-British Art Center (44W
50) To Apr. 19: Collages, Wil-
liam Harris.
An American Place (509 Madison)
Apr.: John Marin.

Argent Galleries (42W57) To Apr. 12:
Lesley Crawford, Mary Bayne
Bugsbird.
Art of this Century (30W57) To Apr. 26:
Sculpture, David Hare.

Ashby Gallery (18 Cornelia) To Apr. 14:
Cicely Aikman, Edith
Schloss.
Associated American Artists (711
Fifth) To Apr. 12: John Stuart
Curry.

Babcock Galleries (38E57) Apr.:
19th and 20th Century American
Artists.
Barbizon Plaza Galleries (58 and
6th Ave.) To Apr. 8: Katharine
M. Howe Watercolors.

Barzansky Galleries (684 Madison)
To Apr. 5: Wiseman Paintings.
Bignou Gallery (32E57) To Apr. 19:
Paris, Pierre Sicard.

Binet Gallery (67E57) To Apr. 18:
Henry Schonbauer Sculpture.
B-nestell Gallery (18E57) To Apr. 12:
Florence W. Pomeroy; Apr. 7-
19: Millie Adler.

Botanical Museum (Bronx Park)
To Apr. 13: Artists Guild 25th An-
nual.
Brooklyn Museum (Eastern Pkwy.)
To Apr. 6: 50th Anniversary
Show; To May 4: Print Annual.

Brunner Gallery (110E58) Apr.:
Old Masters.
Buchholz Gallery (32E57) To Apr. 26:
Juan Gris.

Carstairs Gallery (11E57) Apr. 8-
26: Lily Cushing.
China House (125E65) Apr.: Chen
Chi Watercolors.

Chinese Gallery (38E57) To Apr. 18:
Ralph Rosenberg.
Contemporary Arts (106E57) To Apr. 11:
Nassos Daphnis; Apr. 7-
21: Henry Sexton.

Warren Cox Galleries (6E39) Apr.:
Japanese Prints and Potteries.
Downtown Gallery (32E51) To Apr. 26:
Annual Spring Group.

Durand-Ruel Galleries (12E57) To Apr. 19:
Felix Ruvalo, Paintings.
Durlacher Bros. (11E57) To Apr. 26:
Eduard Melcarth.

Egan Gallery (63E57) To Apr. 21:
Ben Benn Oils.
Eggleston Galleries (101W57) Apr. 7-19:
Milton Marx Watercolors; To Apr. 12:
Garret Conover.

8th St. Gallery (33W8) To Apr. 13:
Anna G. Morse Watercolors.

Feigl Gallery (601 Madison) To Apr. 9:
Nan Lurie Oils.

Ferargli Galleries (63E57) To Apr. 6:
Ballet Scenes; To Apr. 12:
Edgar Bokhman.

44th St. Gallery (133W44) To Apr. 11:
Gene Byron Paintings.

tree; 24th Photographic Art An-
nual Arts and Crafts Center To Apr. 27:
Elizabeth Lindsay Roth-
well.

RICHMOND, VA.

Virginia Museum Apr.: Contempo-
rary Art of the South.
ST. PAUL, MINN.
Hamline Univ. Apr.: 19th & 20th
Century American Prints.

SACRAMENTO, CALIF.

Crocker Gallery Apr.: Modern Art;
Old Masters.
SAN FRANCISCO, CALIF.
City of Paris To Apr. 26: Water-
colors, Midori Hanamura.

Legion of Honor To Apr. 6: 19th
Century French Drawings; Karl
Knaths.
De Young Museum Apr.: Woodcuts,
Drawings; Chinese Porcelain.

Museum of Art To Apr. 13: 11th
Watercolor Annual; To Apr. 20:
Walt Kuhn; Arthur Dove; Expres-
sionism in Prints.

SPRINGFIELD, MO.

Art Museum Apr. 30: 17th Regional
Annual.
SYRACUSE, N. Y.
Museum of Fine Arts To Apr. 13:
Paintings of the Year.

TAOS, N. M.

The Blue Door Apr.: American
Paintings.
French & Co. (210E57) To Apr. 19:
French Morocco, Robert Be-
thelot.

Frick Collection (1E70) Apr.: Per-
manent Collection.
Galerie Neuf (342E79) Apr. 8-29:
Oscar Collier Paintings; To Apr. 8:
Spiral Group.

Galerie St. Etienne (46W57) To Apr. 5:
Hugo Steiner-Prag.
Garret Gallery (47E12) Apr.: Carl
Podszus and Robert Rogers.

Gramercy Galleries (38 Gramercy
Pk.) To Apr. 11: Nyvall Gouaches.
Grand Central Art Galleries (15
Vanderbilt) To Apr. 11: 6 Modern
Americans.

Hammer Galleries (682 Fifth) Apr.:
Permanent Collection.
Hugo Gallery (26E55) Apr.: Ma-
gritte, Belgian Surrealist.

Kennedy & Co. (785 Fifth) Apr.:
Picturesque America.
Kleemann Galleries (65E57) To Apr. 19:
John von Wicht.

Knodler Galleries (14E57) Apr. 7-19:
M. M. M. Sculpture; To Apr. 19:
Corrado Cagli Painting.

Kootz Gallery (15E57) To Apr. 5:
20th Century Still Life; Apr. 5-
26: Bazilioes.

Kraushaar Galleries (32E57) To Apr. 19:
Charles Prendergast.
Laurel Gallery (48E57) Apr. 5-19:
Three Moderns; To Apr. 5: Walter
Pach.

Levitt Gallery (16W57) To Apr. 5:
Edwin Emery Park.
John Levy Gallery (11E57) To Apr. 21:
Homer to Luks Group.

Julien Levy Gallery (42E57) To Apr. 12:
Max Ernst.
Lilienfeld Galleries (21E57) To Apr. 12:
Three Frenchmen, Paint-
ings.

Luyber Galleries (Hotel Brevoort
Fifth at 8) To Apr. 19: Richard
Florsheim Paintings; To Apr. 19:
Macbeth Gallery (11E57) To Apr. 12:
Joseph De Martini.

Marque Gallery (16W57) Apr. 7-30:
Penalba.
Matisse Gallery (41E57) Apr. 8-26:
Chagall.

Metropolitan Museum (Fifth at 82)
To Apr. 6: English Prints; Apr.:
Mestrovic Sculpture; 26th Art Di-
rectors Annual.

Midtown Galleries (605 Madison)
To Apr. 26: 15th Anniversary
Group.

Milch Galleries (108W57) To Apr. 19:
John Whorf Watercolors.

Morton Galleries (117W58) Apr.:
Group Show.

Museum of Modern Art (11W53)
Apr.: Printed Textiles; Modern
Paintings.

National Academy (1083 Fifth) To Apr. 13:
121st Annual, Part II.

New Age Gallery (138W15) Apr.:
Modern Group.

New Art Circle (41E57) Apr.: Bal-
comb Greene.

New School (60W12) To Apr. 17:
Yeh Chien-yu.

New York Historical Society (Cen-
tral Pk. W. at 77) Apr.: Doc-
tors of Old New York.

Newhouse Galleries (15E57) Apr. 14-25:
Julie Morrow de Forest.

Newman Gallery (150 Lexington)
Apr.: M. J. Heade and David J.
Blythe.

Newton Gallery (11E57) To Apr. 5:
Portraits; Apr. 7-19: Peasley
Paintings of Australia.

Nicholson Gallery (60E57) To Apr. 14:
Constable, Gainsborough, Turner.

Nierendorf Gallery (53E57) To Apr. 21:
Harry Bertola.

Niveau Gallery (63E57) To Apr. 17:
Corrado di Marco-Relli.

Noheim Gallery (60-07 8th Ave.
Bklyn.) Apr. 5-30: Paintings, T.
Easton Freland.

Norllyst Gallery (59E56) To Apr. 5:
Arthur Kaufmann; Apr. 7-19:
Alex Redein.

Parsons Gallery (15E57) To Apr. 12:
Hans Hofmann.

Passedotti Gallery (121E57) To Apr. 5:
3 Moderns.

Peris Gallery (32E58) To Apr. 19:
Modern French Paintings.

Pinnacotheca (20W58) To Apr. 12:
The White Plane.

Portraits Inc. (440 Park) Apr.:
The Family 1847-1947.

Rehn Gallery (683 Fifth) To Apr. 15:
Group Show.

Riverside Museum (310 Riverside)
To Apr. 20: American Abstract
Annual.

Roberts Gallery (380 Canal) Apr.:
Group Exhibition.

RoKo Gallery (51 Greenwich) To Apr. 16:
Joseph Kaffel Paintings; Apr. 6-30:
Ralph Dubin Paintings.

Rosenberg & Co. (16E57) To Apr. 19:
Modern American Group.

Salpeter Gallery (128E56) To Apr. 12:
Angus Smith Abstractions.

Bertha Schaeffer Gallery (32E57)
To Apr. 19: Ben-Zion.

Schaeffer Galleries (52E58) Apr.:
Old Masters.

Schneider-Gabriel Galleries (69E57)
Apr.: Permanent Collection.

Schultheis Art Galleries (15 Mal-
den Lane) Apr.: Old and Modern
Paintings.

Sculptors Gallery (4W8) To Apr. 19:
Nina Winkel.

Seamans Institute (25 South) Apr.:
Marine Watercolors.

Seligmann & Co. (5E57) Apr. 7-19:
Malicoat.

Serigraph Galleries (38W57) To Apr. 19:
Ruth Gikow; Muse.

Silberman Galleries (32E57) Apr.:
Old Masters.

Society of Illustrators (128E63)
To Apr. 5: Robert Benney.

Tribune Art Center (100W42) Apr.:
12th Art Exhibition.

Valentine Gallery (55E57) Apr.:
Myron Lechay.

Village Art Center (224 Waverly)
To Apr. 12: Isabel Case; Commer-
cial Art Show.

Weyhe Gallery (794 Lexington) To Apr. 23:
Pictograph Mobiles, Cherry.

Whitney Museum (10W8) To Apr. 17:
Sculpture-Watercolor Annual.

Wildenstein (19E64) To Apr. 26:
Cezanne.

Willard Gallery (32E57) To Apr. 26:
David Smith.

YMHA (Lexington at 92) To Apr. 22:
Group, Abstractions.

TOLEDO, OHIO

Museum of Art To Apr. 13: El
Greco.

TORONTO, CANADA

Art Gallery Apr.: Masterpieces of
English Painting.

TULSA, OKLA.

Philbrook Art Center From Apr. 8:
Group Exhibition.

CHARLOTTESVILLE, VA.
Creative Arts Gallery To Apr. 13:
Alfred Jonniaux Portraits.

UTICA, N. Y.

Munson-Williams-Proctor Apr.: Pi-
oneers of Modern Art in America.

WASHINGTON, D. C.

Wadsworth Gallery To Apr. 12: Doria
Higgins Oils.

Arts Club To Apr. 12: Frank C.
Kirk Paintings.

Smithsonian Institution To Apr. 27:
Paintings and Etchings.

Phillips Gallery Apr. 15: John Marin
Retrospective.

WINTER PARK, FLA.
Center St. Gallery Apr.: Contem-
porary Group.

WORCESTER, MASS.
Art Museum To Apr. 13: Biennial
American Painting Exhibition.

YOUNGSTOWN, OHIO
Butler Institute To Apr. 27: Audu-
bon Prints; Encyclopaedia Britan-
nica Show.

EXHIBITIONS IN NEW YORK CITY

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